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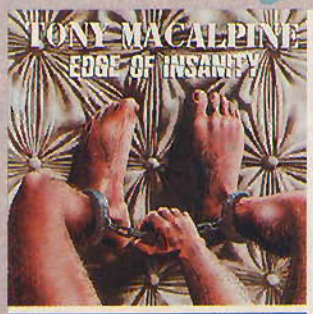

Tony MacAlpine/Edge of Insanity SH-1021. This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented albums ever recorded.

MacAlpine, Aldridge, Rock, Sarzo/Project: Driver SH-1028. These long awaited super-sessions feature incredible guitar playing, thunderous rhythm-section work, and intense vocals. Project: Driver is a metal masterpiece that is rich in advanced guitar techniques. We at Shrapnel Records feel that this is one album too incredible to ignore!

Cacophony/Speed Metal Symphony SH-1031. Guitar hero Marty Friedman and 17-year-old guitar phenomenon Jason Becker deliver intense classical, contrapuntal lines, played in odd meter against a speed metal wall of rhythm which should leave guitar fanatics pointing at their speakers in disbelief.

Marty Friedman/Dragon's Kiss SH-1035. As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.

Greg Howe SH-1037. This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.

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Vinnie Moore/Mind's Eye SH-1027. This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best New Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.

Joey Tafolla/Out of the Sun SH-1030. Neo-classical fusion newcomer, Joey Tafolla, lays down a barrage of ripping guitar solos under the capable production of Tony MacAlpine who also played the keyboard tracks. Guitarist Paul Gilbert and super-bassist Wally Voss (known for his work with Rising Force) contribute outstanding tracks as well.

Racer X/Second Heat SH-1032. "Second Heat" features the twin guitar assault of Paul Gilbert and Bruce Bouillet, who combine for some of the wildest playing the world's ever seen. A must for true high-tech guitar fanatics as well as for those who enjoy well-crafted, hard-driving heavy metal.

Jason Becker/Perpetual Burn SH-1036. As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.

Racer X/Live Extreme Volume SH-1038. Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

Also available: **Steeler** w/Yngwie Malmsteen - SH-1007, Keel **"Lay Down The Law"** - SH-1014, Chastain **"Mystery of Illusion"** - SH-1018, Vicious Rumors **"Soldiers of the Night"** w/Vinnie Moore - SH-1020, Racer X **"Street Lethal"** - SH-1023, Chastain **"Ruler of the Wasteland"** - SH-1024, Vicious Rumors **"Digital Dictator"** - SH-1033, Apocrypha **"The Forgotten Scroll"** - SH-1034.

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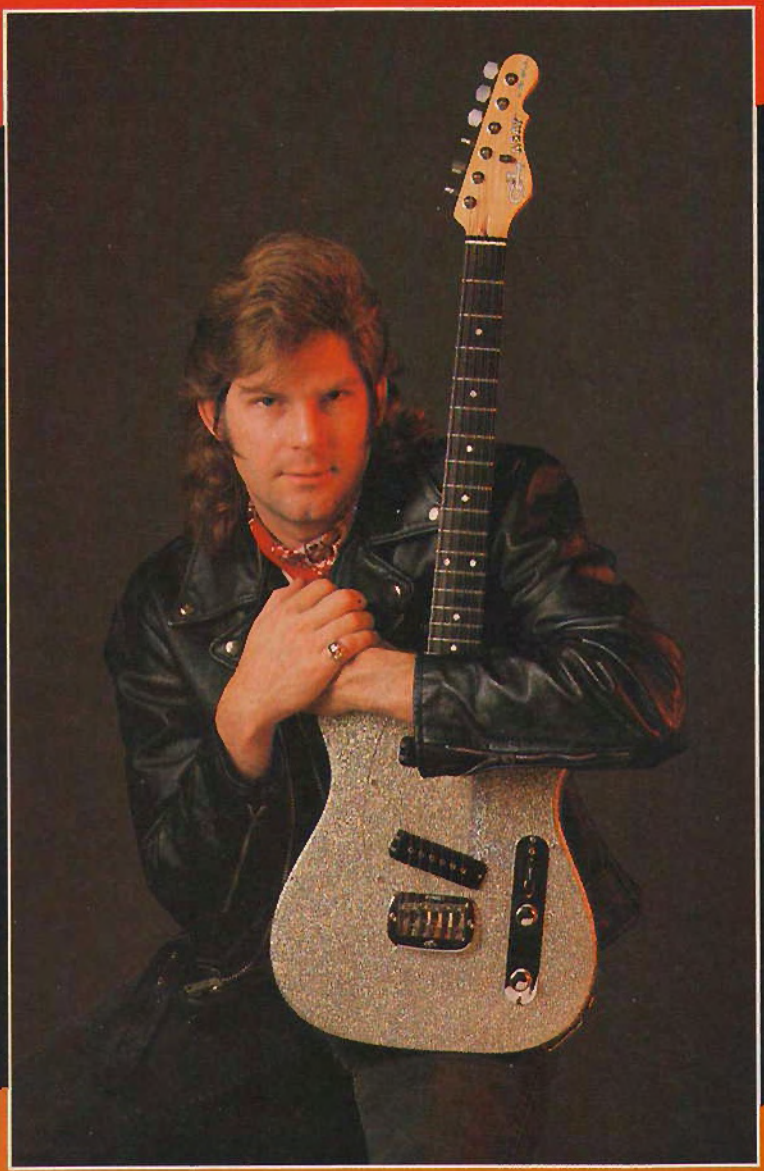

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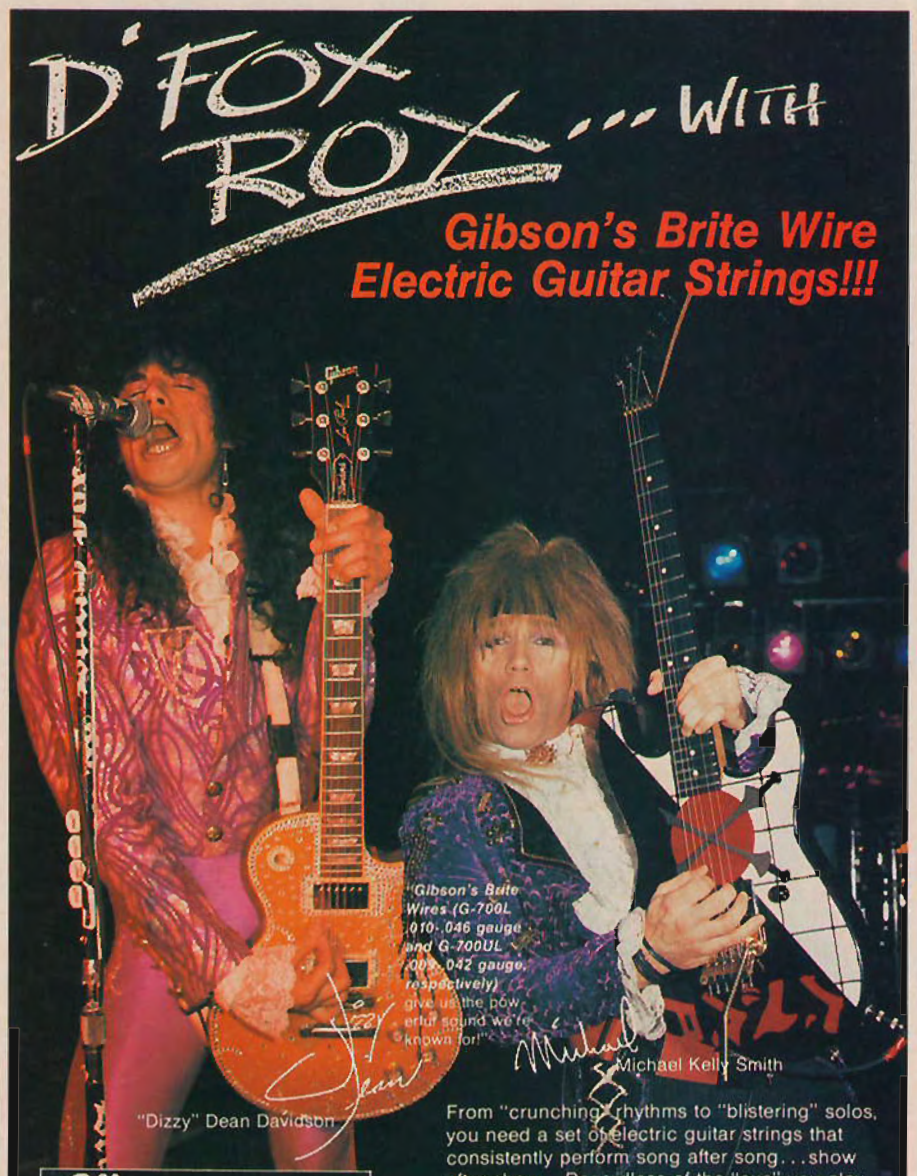

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10 OUT OF 10 PLAYERS RECOMMEND ADA

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- ☑ Vito Bratta
  White Lion
- ☑ Jamie Glaser
- ☑ Bill Conners
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Dear Editors,

Classic rock is hot, metal is honest, but nothing burns like the funk grooves in Beck's "You Know What I Mean" (April, 89). What a lesson in chord structuring and rhythm. I arranged the lead for alto and tenor saxes (in fifths) so I could close my eyes, open my ears, and melt into the groove. Transcriptions like these are much appreciated and raise the level of quality of your magazine above all the others.

Greg Koger
Chicago, IL

Dear GFPM Editors,

I have seen the future of guitar magazines, and its name is GUITAR For The Practicing Musician. How do you guys do it? Month after month you present fresh, hot, informative articles, featuring the leaders and innovators of modern guitar. But far from being another teen pin-up magazine, you help hundreds of guitarists, at all levels, get in touch with new people, new styles of playing, new approaches to music, and most importantly, with themselves as musicians. I just have one question; the next time you get George Lynch and Vito Bratta together, can I just stand in the back of the room and listen, please? But seriously, I wish more young players hell-bent on developing blinding speed would take a page out of George and Vito's book; play from your heart, from your balls. With a single heartfelt note you can touch someone's soul. That's what these guys do, and that's what sets them apart from their so-called competition. Thanks, George and Vito, for all the inspiration.

Rich Winiarski
Bristol, CT

Dear GUITAR,

One of my all-time favorite bands has just broken up. I'm talking about rockin' Dokken. Whew! I've been playing guitar for 4½ years now and this band has been a major influence on me. I've bought every tape they made, their video, *Unchain the Night*, and the Star Licks George Lynch tape. I never got to see the band live, and I guess now I'll die waiting. This letter goes out to George "My Main Man" Lynch. Thanks for keeping me on my toes with your brilliant guitar playing, and I hope you let Jeff sing on your new album. Oh yeah, my drummer wants to thank Mick for keeping him on his feet (literally). If any GUITAR readers in Germany get a chance, check out my band, Off the Wall. We play Dokken songs.

SPC Robert Henry
APO NY

Dear GUITAR,

I would like to thank you a million times for the article on C.C. DeVille in your March issue. It's about time someone recognized his talent, and that it goes far beyond the makeup and glam band image of Poison. I would also like to thank C.C. himself for his terrific attitude and his fantastic playing. I went to seek an autograph from C.C. after Poison's concert here in San Antonio. Of course, there were hundreds of screaming girls waiting outside the trailer for him to come out. Naturally, he didn't. I asked the bus driver if he would tell C.C. that there was a fellow guitarist out here who would really like an autograph. I waited for another hour and just as the bus was about to leave, the driver emerged, walked over to where I was sitting, and handed me an autographed pick, saying, "C.C. told me to give you this, from a fellow guitarist." Thank you, GUITAR, for featuring not just an outstanding guitar player, but an outstanding person as well.

Doug Van Doren
San Antonio, TX

Dear Guys at GUITAR,

I found the article "Sounding Off" in the February issue great, because you get a chance to see how your fellow musicians use the same musical inventions you do. I'd like to share my little invention about the Rockman. I use it on the clean setting and throw in a few Boss pedals or rack effects between it and the guitar, and presto! I found a very versatile and killer rock sound through my headphones, board and amp. You may need to adjust the tone on your outboard distortion, because the Rockman gives too brittle of a sound if you set the tone towards the treble end. Using an equalizer and a delay can vastly complement the Rockman's sound. I hope I've helped you create your own signature sound; isn't that what we're all reaching for?

David R. Dinger
U.S.S. Simon Lake
FPO New York

Dear GUITAR,

I just received the Feburary issue and I had to let you know how I enjoyed the article on Slash and Duff McKagan of Guns 'N Roses. Just like in their music,

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the guys tell it like it is, and their blunt honesty shines through again. I never realized the LA/Hollywood music scene was as bad as they described, although I knew it sure wasn't Tinseltown. It's too bad that every kid who has delusions of grandeur as a rock star couldn't read this article before moving to LA. I'm sure it would hit home coming from these guys rather than from friends and family telling them they won't make it. At least these musicians would know what they are in for, if nothing else. A hard dose of reality can give you a whole new outlook on things.

Doug Novale
Clearwater, FL

Dear GUITAR,

I recently picked up your October Classics issue and read the essential album collection by some of the guitar (greats?). Where are these guys' heads at? First, let me mention my five greatest guitar albums: *Layla*, *Derek and the Dominoes Live*, *Allman Brothers Live at the Fillmore East*, *Eat a Peach*, and *Untitled* by the Byrds. Only Ed King mentioned two of these. First, *Layla* may be the best guitar album ever recorded. I am a professional guitarist and instructor and when any of my students ask me about real rock 'n' roll guitar, I have them listen to this album as a learning experience. Duane Allman and Eric Clapton were both at the peak of their careers when this album was recorded. The Allman Brothers' albums are astounding. Duane's slide work has yet to be equalled and the interplay between Duane and Dickey Betts is some of the most beautiful guitar work ever recorded. I will never forget the opening of "Mountain Jam." Also, have any of these guys ever heard of Clarence White? He was the guitarist in the last incarnation of the Byrds. Listen to his swamp/rock workout on "Lover of the Bayou" and then jump to speedy bluegrass fills on "Chestnut Mare." Also, listen to the pedal steel effects he gets from the Parsons/White B-Bender in his Tele. That's versatilty, not how many modes you can play in and how fast you can play scales. It's sad to think what happened to these guys. Duane and Clarence are both gone. Clapton decided he wanted to be J.J. Cale, and later, Mike Rutherford, instead of God. But hey, Dickey, you're still out there and you're one of the all-time greats. Keep pluggin brother.

J.J Kane
Philadelphia, PA

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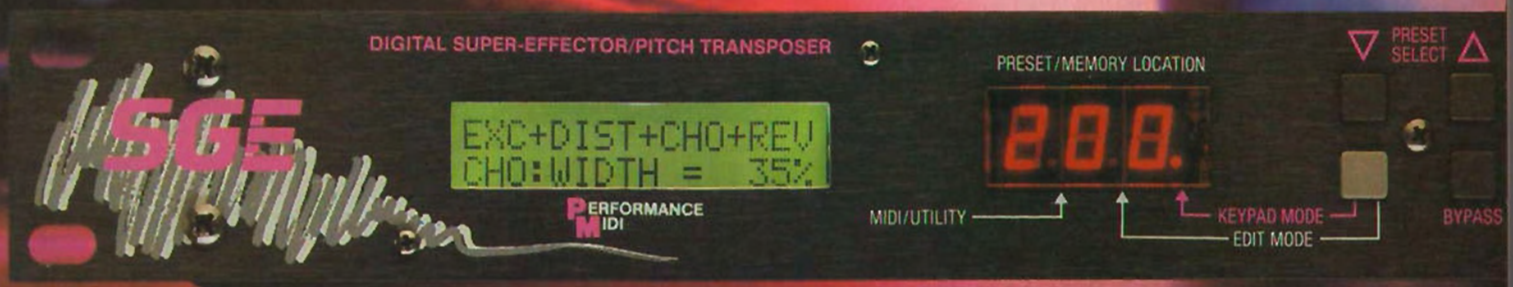

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Sam Emerson

JENNIFER BATTEN

BY JOHN STIX

A former student and then teacher at G.I.T., our On Tap columnist, Jennifer Batten, has long been blazing her own trails, single-handedly—make that double-handedly—mapping them out for the rest of us to follow. As the resident rock priestess on Michael Jackson's *Bad* tour, she nightly ripped up arenas around the world, amply filling shoes worn previously by the likes of Eddie Van Halen and Steve Stevens on record. Though she has yet to make a record herself, it was Jennifer's version of John Coltrane's "Giant Steps," that was considered by her peers the "scariest" and most requested cut on the *GUITAR's Practicing Musicians* compilation disc. Now that we know what they think of her, it was time for us to find out what Jennifer thinks of her contemporaries, which we did, of course, In the Listening Room.

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1. "Mr. Scary" from *Back for the Attack*, by Dokken/Elektra

JENNIFER: It's "Mr. Scary." I've been on a big George Lynch kick recently. I dig the song and I love his playing. His style just kills me. When you hear him, you know who it is. You don't need Don Dokken's vocals for someone to recognize that it's Dokken. Lynch has a personality that jumps out no matter what. The most distinctive thing that everybody picks up on is his vibrato. It's seriously his own. It's hard for me to put sound into words, but he's just real fluid. A lot of solos you hear are just straight eighth notes and the guy worked it out and it sounds stiff. George Lynch sounds like it's coming straight from his heart and hands. This tune is memorable. I still have the main theme running through my head as we speak. I like the drums a lot in this, because they help build the song. Rather than being a song where the drums are playing two and four for the whole thing, the drums are an integral part of what was going on. They helped build it, break it down, and bring it back up again. I like the whole album a lot, because you can tell he stretched out and did what he wanted to do. There's tons of guitar all over it, rather than, here's your 16 bars and you're out, except for the fade. I first got into George because I heard people at G.I.T. talking about him. I had heard comparisons between DiMartini and Lynch. Although they both have their own thing to say, Lynch's style is so distinct. I'd love to hear George Lynch do a solo album. I'd love to hear Eddie Van Halen do a solo album, too.

2. "Desert Diamond" from *Disturbing the Peace*, by Alcatrazz/Capitol

JENNIFER: If you're into Steve Vai and you haven't checked out this Alcatrazz album, run, don't walk, to the store and get it. Steve went all out on this. I like this song. It's real moody, and they pulled off the mood they were after real well. It's hard sometimes to get a song really slamming at such a slow tempo. They did. His solo is a jaw dropper, even though it's not some of the speedier stuff he has with Roth. He's got a lot of different textures that he uses. I like the cricket sound, where he taps the vibrato bar and it jumps around a little. He's got some dives and a lot of slurring type things that go well with the song. It's kind of a slippery vibe. I remember when I first heard this, I had a student with me at the time, and I got so tense when he pulls up on the bar. I was just waiting for a string to break. That's kind of cool. I like solos that are unpredictable. When it gets predictable I fall asleep. Steve is definitely not predictable with his solos. It's obvious here that Steve had a lot more control than he did in Roth's band.

3. "Quadrant" from *Spectrum*, by Billy Cobham/Atlantic

JENNIFER: I bought this record after reading a Jeff Beck interview where he said he was real influenced by this. Jan Hammer is a genius. I've got all his stuff. He just fries my mind. He is the ultimate guitar player, but he doesn't play guitar. The way he uses a pitch wheel, he has obviously studied guitar. This sounds like a first take Saturday night jam. If you keep that in mind and listen to the music, it's a different thing than being a music critic and analyzing it. Tommy (Bolin) sounded like he was a little stifled or blocked when he started out. He started loosening up towards the end of the solo. I love the double bass drum stuff. This song does sound dated, especially in the guitar ideas. Listening to Van Halen, Jeff Beck, Tony MacAlpine, and Yngwie you get used to that technical level. But then, I've never heard those guys in a jam situation. Generally, you don't get a chance to hear that kind of guitar player get real loose, because they don't want you to. They want you to hear them totally polished. There's some great ideas in this. I'm not all that familiar with Bolin's playing. I had *Teaser*, but I haven't listened to it in years. I like the energy of the shuffle.

4. "Opening Night" from *Opening Night*, by Kevin Eubanks/GRP

JENNIFER: I don't know who it is. My only guess is Jack Wilkins. I like the sax playing better than the guitar playing. During the solo it just seems to flow better. Usually sax players have an easier time with that tempo than guitar players, because they are not hung up with the right hand picking. I've heard horn players burn tempos that I wouldn't even imagine attempting. You go to guitar night at Dante's and you never hear the tempo quite as fast as you would if you went to the Brecker Brothers club. I was real impressed with his chord work, because he was throwing in bits of chord melody during the solo while he played single note solos. It might be some stuff that Ron Eschette would do. Ron once said he didn't see a difference between single note soloing and chord soloing. When he soloed he just thought solo and if chords popped up it was cool. Maybe if I heard other tunes from this album I might get more of an identity, but then I haven't listened to bebop in five years. I studied it a lot. I was really into Charlie Parker when I was at G.I.T. It's valuable for the rocker, because it shows you a different way of approaching time. Bebop stretches harmonic possibilities further than any rock I've ever heard. Using substitute after substitute is something from my jazz training that I'm trying to bring to the rock thing. Just because it has Am doesn't mean you play an Am scale and stick to the chord tones. You can substitute your buns off and make it a lot more interesting. I was real into rock before I went to G.I.T. Then I got totally into bebop and when I decided to go back to rock my view of the fretboard was so expanded. A lot of it has to do with use of arpeggios in bebop. Normally the changes are going by so fast if you don't play chord tones you're not happening. I remember when I studied with Peter Sprague he said that when you play a bebop or jazz solo you should be spelling out the harmony in your solo so that if there were no harmony in the background everybody could still hear the changes you were going through. In that case, you have to have your arpeggios together or you can't cut the changes. MacAlpine has that together. I heard a seminar he did, and I was hearing bop lines in his stuff that I never heard on his records.

5. "Situation" from *Rough and Ready*, by the Jeff Beck Group/Epic

JENNIFER: I have nothing but praise for Jeff Beck. He can do no wrong in my book. He presents magic. It goes beyond anything that you can pinpoint—like, you can take this line from him or that one and have it down. It's not that way. He's a totally emotional player. My favorite period is *Blow by Blow* and *Wired*. I like this stuff, too. The whole album has a certain mood. Bob Tench's vocal is strong. It's kind of hip because the players stretch out. It was a relief to hear that when you're used to hearing eight or 16 bars and you're out of there. In this period, they would take as long as they wanted to say what they wanted to say. Beck, especially, is stretching the boundaries. You can tell he is not playing safe here. He is going for it and seeing if it works. I never lost interest during the song, even though people were stretching out. I really like the riff behind the verse, too. There's a fine example of sweep picking before Yngwie was born. I love Beck. I was so into him at one point. I learned every solo on *Wired* and *Blow by Blow*. I went back to the Yardbirds days and got into that stuff, too.

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Slouching Toward Nirvana

BY MARK LEWISOHN

You say you want a revolution? Back in the days when vinyl was still the format of record, the Beatles provided more than their requisite 33⅓ per minute. Taking their act off the road and bringing it into the studio may have been due more to the impossibility of touring than any grand design to revolutionize the recording process, but with *Revolver, Sergeant Pepper, The White Album* and *Abbey Road* defining the second half of the sixties, they provided a roadmap for generations to follow. In this excerpt from "The Beatles Sessions," by Mark Lewisohn, we explore some significant signposts along the way to nirvana.

Monday February 11, 1963

There can scarcely have been 585 more productive minutes in the history of recorded music. For in that small space of time, the Beatles recorded all ten new songs for their first long-player. Together with the four sides of their first two singles, a 14-song album was born.

"It was obvious, commercially, that once 'Please Please Me'—the single—had been a success, we should release an LP as soon as possible," says George Martin. "I asked them what they had which we could record quickly, and the answer was their stage act."

The Beatles' stage act was certainly refined by February, 1963. As remarkable as it may seem today, the group had been performing live virtually every night, day in, week out, month in, year out, since mid-1960. Nonetheless, only two recording sessions, 10:00--1:00 and 2:30-5:30, were originally booked for the day, and the third, 7:30-10:45, was only added later. Provided their voices could hold out, George Martin calculated the group should just about be able to record ten tracks in less than ten hours.

It was a close run thing. The group was not exactly at the peak of physical condition before the day even started, having worked up and down the country

From: *The Beatles: Recording Sessions: The Official Abbey Road Studio Notes 1962 - 1970* by Mark Lewisohn
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through one of the coldest British winters on record. John Lennon had a particularly heavy cold, clearly indicated by his between-takes chatter on the preserved session tapes. So how did they keep going? Norman Smith remembers. "They had a big glass jar of Zubes throat sweets on top of the piano, rather like the ones you see in a sweet shop. Paradoxically, by the side of that, was a big carton of Peter Stuyvesant cigarettes, which they smoked incessantly."

Only two songs—both McCartney/Lennon compositions—were attempted in the morning session, "There's a Place" (John lead vocal) and "Seventeen" (Paul lead vocal), the latter being the working title of "I Saw Her Standing There," the pulsating song later selected as the LP opener.

The clock had soon moved on to lunchtime, but the Beatles had other thoughts. "We told them we were having a break," recalls second engineer Richard Langham, "but they said they would like to stay on and rehearse. So while George, Norman and I went round the corner to the Heroes of Alma pub for a pie and pint they stayed, drinking milk. When we came back they'd been playing right through. We couldn't believe it. We had never seen a group work right through their lunch break before."

The afternoon began with Paul singing "A Taste of Honey," a song from the 1960 play of the same name. This required him to double-track his vocal (superimpose one recording onto another, slightly out of synchronization, to produce a fuller sound), take seven onto take five, the only time this was done on the LP. This completed, George took lead vocal on the McCartney/Lennon number "Do You Want to Know a Secret," the best version—take eight—being a superimposition take of the harmony vocal and two drum sticks being tapped together, onto take six. (The song was later 'given' by the songwriters to another Brian Epstein act, Billy J. Kramer with the Dakotas, who recorded it at Abbey Road during their debut session on March 14, 1963 and took it to number one in the charts.) After more work on "There's a Place" (overdubbing harmonica onto take ten) and "Seventeen" (overdubbing handclapping onto take one) the Beatles taped "Misery," a song John and Paul had written for Helen Shapiro to record (she never did), the two songwriters sharing lead vocal. This was recorded at 30 ips (the studio's normal tape speed was 15 ips) to facilitate easier superimposition of piano at a later date.

Things progressed even more quickly in the evening. Paul sang lead vocal on his composition "Hold Me Tight," recorded in 13 takes, although only two were complete versions. When the LP running order was worked out, "Hold Me Tight" was surplus to requirements and the song was left unreleased. It will always remain that way, too, for the tape no longer exists. However, the Beatles later taped a re-make of the song which does appear on their second LP.

After this, the Beatles ripped through five cover versions of other artists' material. John sang lead vocal on Arthur Alexander's "Anna (Go to Him)," recorded in three takes. Ringo took lead vocal for the first time in the recording studio on the Shirelles' "Boys," recorded in just one take, although because the song required a faded ending this was done at the remix stage, on February 25th. Then John, Paul and George shared the vocals on "Chains," a minor, contemporary hit for the Cookies, penned by the Brill Building team of Gerry Goffin and Carole King, who were very inspirational to John Lennon and Paul McCartney in their formative songwriting years. This was captured in four takes, although the best was take one and again it was left to be given a faded ending at the remix stage. Following this, in three takes, John sang the Shirelles' "Baby It's You."

It was now something like 10:00 PM and the studios were due to close down for the evening. But there was one more

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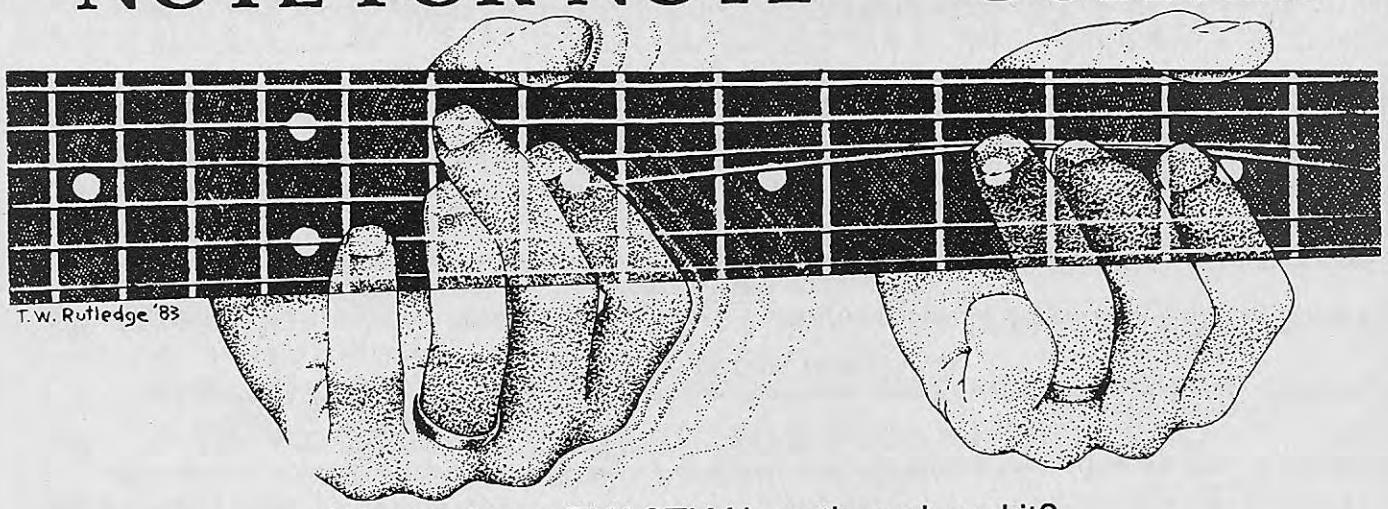

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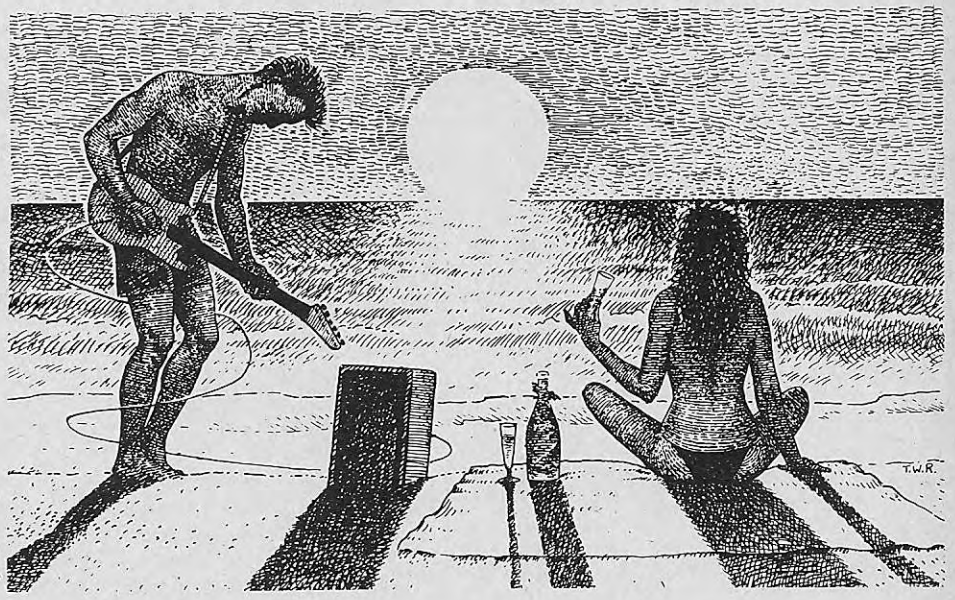

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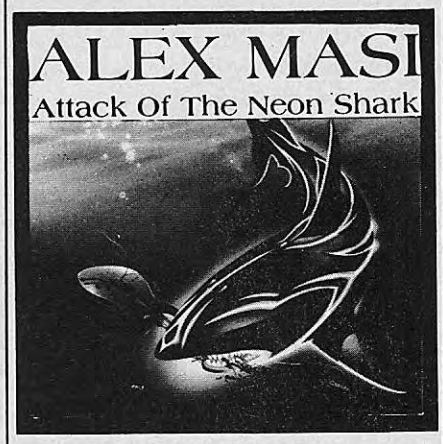

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song to be recorded. Everybody went down to the Abbey Road canteen for coffee, biscuits and a discussion on what the final song might be. Several were considered, and a few friendly arguments broke out. Norman Smith remembers what happened next. "Someone suggested they do 'Twist And Shout,' the old Isley Brothers' number, with John taking the lead vocal. But by this time all their throats were tired and sore—it was 12 hours since we had started working. John's, in particular, was almost completely gone, so we really had to get it right first time, the Beatles on the studio floor and us in the control room. John sucked a couple more Zubes, had a bit of a gargle with milk and away we went."

What John sang on that first take is what you hear today on record, arguably the most stunning rock 'n' roll vocal and instrumental performance of all time; two-and-a-half minutes of Lennon shredding his vocal cords to bits, audibly ending with a hefty sigh cum groan of relief. It was gone 10:30 PM, and the Beatles had completed their first album.

The recording of "Twist And Shout" had a marked effect on those in the control room, which in studio two is set up high and reached by climbing 20 wooden stairs. Richard Langham recalls "I was ready to jump up and down when I heard them singing that. It was an amazing demonstration." And Chris Neal, who had unofficially popped into the control room to watch the proceedings, has a very definite recollection. "John was stripped to the waist to do this most amazingly raucous vocal. The next morning Norman Smith and I took a tape around all the studio copying rooms saying to everybody "What the hell do you think of this!" And George Martin was heard to say "I don't know how they do it. We've been recording all day but the longer we go on the better they get."

Popular myth has the Beatles performing only one take of the song, but infallible studio documentation—written simultaneously to the event—proves that this is not so. They did two, and the second one *was* complete, not a false start or a breakdown. George Martin concurs. "I did try a second take of 'Twist And Shout,' but John's voice had gone."

Afterwards, everyone trooped upstairs to hear a playback. "Sessions never normally over-ran past 10:00 PM," recalls Richard Langham. "At 10:05 you'd meet half the musicians on the platform of St. John's Wood station, go ing home. But on this occasion, after the first playback they decided they wanted to hear certain songs again. I glanced at Norman and at the clock and said "Look, I have to be in at nine tomorrow morning, how will I get home?" Brian Epstein said that he would run me home if I played the tape again. So I played the tape and he drove me back to Camden Town in his little Ford Anglia."

Many folk believe that the Beatles also recorded a version of Little Eva's "Keep Your Hands off My Baby" during the LP sessions, as reported in the *New Musical Express* edition of February 22, 1963, But the complete set of the day's recording sheets still exist and the song is not mentioned.

Wednesday April 6, 1966

The first session for what was to become the significant album *Revolver*. Here was a set of recordings destined to rock the rock world, and change the course of popular music. And its momentous closing song, "Tomorrow Never Knows," was the first to be taped. What a start!

It took just three takes—one of them a breakdown—to record "Tomorrow Never Knows," although by its very essence the song was also the result of innumerable overdubs, especially of tape loops. On this first day, the Beatles recorded only the song's rhythm track. It was take three which was chosen for the overdubbing of the loops and for the record release, and take two was the breakdown. But take one was a sensational, apocalyptic version, loop-less so to speak, which is very close to defying adequate description.

In 1965, the Beatles' recordings had been progressing quite nicely, thank you, but here was a *quantum jump* into not merely tomorrow, but sometime next week. Take one of "Mark I," the working title of "Tomorrow Never Knows" (the latter being a Ringo-ism seized by John as the ideal title for his masterpiece), was a heavy metal recording of enormous proportion, with thundering echo and booming, quivering, ocean-bed vibrations. And peeking out from under the squall was John Lennon's voice, supremely eerie, as if it were being broadcast through the cheapest transistor radio from your local market, and delivering the most bizarre Beatles lyric yet, including one line taken directly from Dr. Timothy Leary's version of the Tibetan *Book of the Dead*.

The released version was a somewhat lighter take of the song, although it was still unlikely to rival "Yesterday" in the ballad stakes. Ringo's drums carried a hypnotic and mournful thud. Paul's bass, high up on the fretboard, matched Ringo note for mesmerizing note. There was another eerily live Lennon vocal, a tambourine, one note of an organ playing continuously, two guitar solos, one fuzzed and played backwards, the other put through a Leslie organ speaker, and

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a jolly honky-tonk piano. All in all, a quite remarkable day's work. Coming less than three years after "She Loves You," "Tomorrow Never Knows" reveals an unrivalled musical progression and the Beatles' willingness to first observe the boundaries and then smash right through them.

It would be wrong to assume that the Beatles alone were responsible for this remarkable recording, or for the progressiveness which would be the hallmark of much of their future output. George Martin was, as ever, a vital ingredient in the process, always innovative himself, a tireless seeker of new sounds and willing translater of the Beatles' frequently vague requirements. Now he was joined by engineer Geoff Emerick, promoted to replace Norman Smith. "Geoff walked in green, but because he knew no rules he tried differ ent techniques," says tape operator Jerry Boys. "And because the Beatles were very creative and very adventurous, they would say yes to everything. The chemistry of George and Geoff was perfect and they made a formidable team. With another producer and another engineer things would have turned out quite differently." Ron Pender notes "Geoff started off by following Norman Smith's approach because he'd been Norman's assistant for a while. But he rapidly started to change things around, the way to mike drums or bass, for example. He was always experimenting."

It wasn't only the personnel which was changing at Abbey Road. The technical boffins were having to respond quickly to the Beatles "needs." "They would relate what sounds they wanted and we then had to go away and come back with a solution," recalls Ken Townsend. "For example, they often liked to double-track their vocals, but it's quite a laborious process and they soon got fed up with it. So after one particularly trying night-time session doing just that, I was driving home and I suddenly had an idea..."

Townsend's idea was to affect not just most of the Beatles' future recordings—almost every song on *Revolver* was treated to ADT!—but recording techniques everywhere. Balance engineer Stuart Eltham realized it needed a name, and christened it Artificial Double Tracking, ADT for short. George Harrison told Townsend he should get a medal for inventing it. In layman's terms, ADT is a process whereby a recording signal is taken from the playback head of a tape machine, recorded onto a separate machine which has a variable oscillator (enabling the speed to be altered) and then fed back into the first machine to be combined with the original signal. In photography, the placement of a negative directly over another does not alter the image. The two become one. But move one slightly and the image widens. ADT does this with tape. One voice laid perfectly on top of another produces one image. But move the second voice by just a few milliseconds and two separate images emerge.

Phil McDonald remembers that John Lennon was the prime motivation behind Townsend's invention. "After Ken

with GEORGE MARTIN (Circa 1963)

invented ADT John used to say, 'Well I've sung it once, lads, just track it for me." He didn't really want to sing something again." Peter Vince, another engineer, concurs. "John was a one or two take man. If you didn't get him then, or if you didn't put the right amount of echo into his cans (headphones) you just wouldn't get the performance from him."

So John, like the others, was very impressed with ADT. But he was no technical genius and made just one attempt to find out how it worked. "I knew he'd never understand it," says George Martin, "so I said 'Now listen, it's very simple. We take the original image and we split it through a double vibrocated sploshing flange with double negative feedback. . .' He said 'You're pulling my leg. Aren't you?' I replied 'Well, let's flange it again and see.' From that moment on, whenever he wanted ADT he would ask for his voice to be flanged, or call out for "Ken's flanger." The Beatles' influence was so vast that the term "flanging" is still in use today, more than 20 years on.

Thursday November 24, 1966

The Beatles had scarcely spent a day together since early September, each embarking on solo projects for the first time. Now they had decided to reunite and start the recording of a new album. "Strawberry Fields Forever" was the first song to be taped, although, of course, it was later whipped away for a single and never appeared on a Beatles LP, apart from compilations put together outside of the group's direct control.

"Strawberry Fields Forever" captured in one song everything the Beatles had learned in the four years spent inside recording studios, especially 1966, with its backwards tapes, its use of varispeed and its use of uncommon musical instruments. Of all Beatles recordings, "Strawberry Fields Forever" is known for being among the most complicated and difficult to record. It is also known that the song changed shape in the studio not once but several times. Both facts are certainly true. Take one, recorded on this night, was not only *magnificent*, but as far removed from the final version as possible, the only similarity between it and the record being the song's mellotron introduction. This instrument was the precursor of the string synthesizer, and it contained tapes which could be "programmed" to imitate another instrument, in this instance a flute. "I remember when the Beatles first brought in the mellotron," says Jerry Boys. "It was made mostly for producing sound effects, but it also had flutes, brass and string sounds on it. The Beatles used it in a way nobody had ever thought of. "It was a new instrument then," recalls Geoff Emerick. "John had one of the first ones, in a polished wooden cabinet. In the end, the Musicians' Union tried to stop manufacture because of the way it reproduced the sounds of other instruments."

During the course of this long and highly inventive evening the Beatles recorded the rhythm track, and a good many overdubs, for take one of the song. By the end of the night it sounded like this: simultaneous with the mellotron, played by Paul, was John's first—and stunning—lead vocal, followed by George's guitar, Ringo's distinctive drums (with dominant use of tom-toms), maracas, a luscious slide guitar piece, John's double-tracked voice, and scat harmonies by John, Paul and George. The song came to a full-ending with the mellotron. The entire take was recorded at 53 cycles per second so that it sounded faster on replay, but still it lasted only 2'34".

Any lingering doubt about whether or not the Beatles had changed would have crumbled into a thousand pieces had this version of the song been released. But it wasn't. It remains in the vaults today, a reel of magnetic tape which captured a magic night.

Friday September 6, 1968

Perhaps the most famous instance of the Beatles bringing in an outside musician to play on a studio recording was Eric Clapton's marvelous performance

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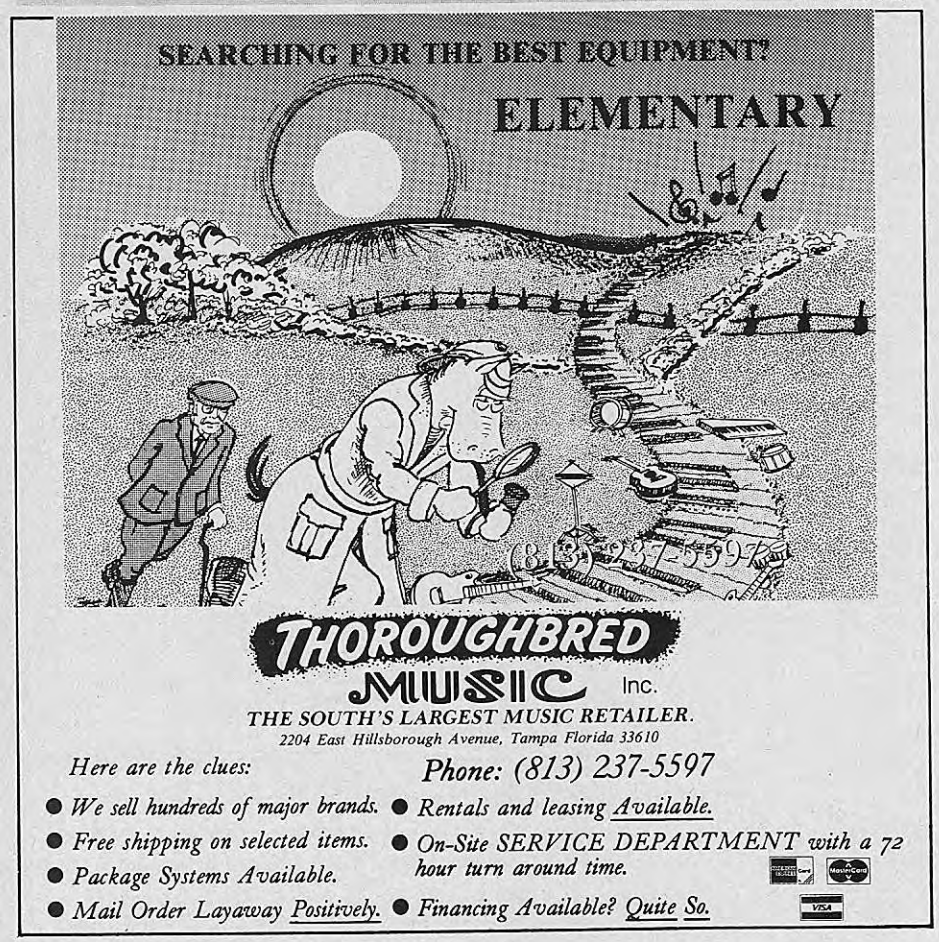

on "While My Guitar Gently Weeps," recorded as an overdub on this day. Not that this was preordained; George only suggested to Eric that he might wish to contribute a few hours earlier, when Eric was giving George a lift from Surrey (where they both lived) into London. Eric was reluctant to help out—"because no one plays on Beatles sessions!"—only for George to retort, "So what? It's my song!"

Lead guitarists are known for socializing with others of their ilk; Clapton and Harrison had been friends since 1964, when the Yardbirds, of which Clapton was an esteemed member, had played support to the Beatles in a series of Christmas shows. Their friendship blossomed especially brightly in the late 1960s and is still strong today.

"Eric behaved just like any session musician," recalls Brian Gibson, "very quiet, just got on and played. That was it. . .there were no theatrics involved. I remember Eric telling George that Cream's approach to recording would be to rehearse, rehearse, rehearse, spending very little time in the studio itself, whereas the Beatles' approach seemed to be to record, record, record, and then eventually get the right one. The sessions were their rehearsals."

Clapton's superb solo, played on his Les Paul guitar, was just one of a number of overdubs recorded on this day, which brought "While My Guitar Gently Weeps" to a conclusion. Paul played a fuzz bass guitar, George threw in a few very high pitched organ notes, Ringo added percussion, and George—with Paul adding nice backing harmonies—taped his lead vocal.

Aside from making a unique contribution to a great song, Clapton's appearance on a Beatles session had one interesting side effect. As George was later to comment, "It made them all try a bit harder; they were all on their best behaviour."

Monday July 7, 1969

A fine session for a very fine song. "Here Comes the Sun" has been acclaimed, quite justifiably, as one of the best songs on *Abbey Road*, giving its composer, George Harrison, another great triumph to match "Something."

The inspiration for "Here Comes the Sun" came, once again, from Eric Clapton—although in a more obtuse way than usual. Apple business dealings were steadily growing more tiresome and one fine spring day George played truant, resting in the sunny back garden of Clapton's home, with Clapton's guitar. His sense of liberation immediately inspired "Here Comes the Sun" and the recording captures that feeling to perfection, right from the opening acoustic guitar chords which ring out, joyously.

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By Andy Aledort

ONE

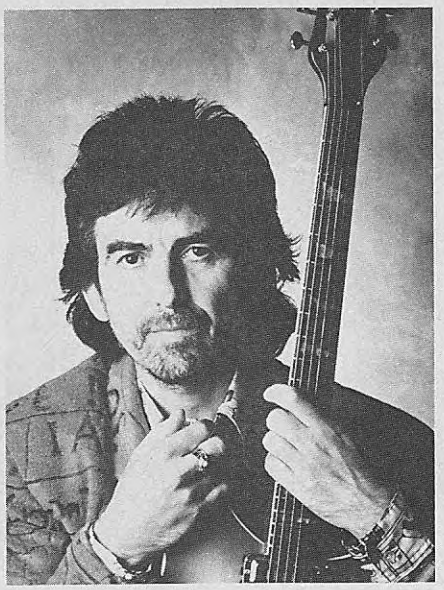
Metallica's ode to the perils of war begins with quiet electric guitars outlining a B minor tonality, moving between Bm and Gmaj7. The solo guitar plays lines based on B Aeolian (B,C#, D,E, F#,G,A). Like most Metallica songs, there are time changes and the song moves from 4/4 to 3/4 at the 1:14 (min/sec) point. At 1:30, the tonality changes to D major and James Hetfield's intertwines of electric and acoustic guitars in a baroque style. After the second verse, Kirk Hammett plays lines based on D Mixolydian (D,E,F#,G,A,B,C). These lines are relatively easy to play and emphasize legato phrasing utilizing pull-offs. The chorus is followed by a tonality shift to G major, as the piece takes on a classical feel of motive development and rhythmic syncopation. The subsequent sixteenth note accents on low E bring another tonality change as the tune progresses into the "heavy" section. Hammett's solo is based primarily on E Aeolian (E,F#,G,A,B,C,D) and he begins with tapping, using the edge of the pick. At 6:15 there's a brief reference to a G dominant tonality, as Hammett plays G Dorian lines (G,A,Bb,C,D,E,F) and bends the third (Bb) up a half-step. The following harmony lines are based on E Dorian (E,F#,G,A,B,C#,D,). All the single-note lines require a lot of precision to play correctly, so it will take some work to get them down. Working on these lines will definitely prove to be a valuable chops-building exercise.

HIGH WIRE

Jake E. Lee's playing here is more "down 'n' dirty blues/rock" than anything from his Ozzy days. The opening is reminiscent of Zep's "Heartbreaker," as the signature riff is based on A pentatonic minor (A,C,D,E,G). Heavy distortion and sustain aids in the production of artificial harmonics, which Jake emphasizes. This opening riff also utilizes a time shift between 4/4 and 2/4, staying in 4/4 during the verse sections. The interlude features a shift in tonality to E minor, followed by a brief vocal section. For the first solo, Jake relies primarily on E Dorian (E,F#,G,A,B,C#,D), with occasional use of the b5 (Bb). The rhythm part for the third verse is reminiscent of the verse rhythm part to Zep's "Rock and Roll." Jake's second solo is in an A minor tonality and is based on A Dorain (A,B,C,D,E,F#,G); it's also in double-time. Playing this tune from the transcription will provide a great lesson in the blues/rock style of rhythm playing and soloing.

HERE COMES THE SUN

George Harrison's classic song from *Abbey Road* features an acoustic guitar capoed at the seventh fret, playing standard I position chords in a chord/melody style. In this transcription, all chord names reflect concert pitch, as opposed to the names used when these shapes are played in I position (without a capo). If you were to think of the capoed guitar as a transposing instrument (so that you could use the I position chord names for these standard shapes), then the first chord would be thought of as D, the second G, and third, A7 (in concert pitch the chord names are as shown: A,D and E7). Playing this piece exactly as George does is a little trickier than you might expect, but you needn't play every iota as shown. Just get the melody intertwining with the chords and feel free to improvize on the strumming. To fret the D (G-type) chord correctly, fret the sixth string with the third finger, the fifth string with the first finger, and the first string with the second finger. The only unusual part of the tune is the bridge, which features time shifts from 7/8 to 3/4 to 5/8 to 4/4. This occurs because of the shapes used in the chord arpeggiations. Notice also the way the song builds with the addition of sythesizers and overdubbed guitars. This song is a lot of fun to play; also, capoing high on the guitar gives it a unique sound and may spark some creative ideas of your own.



CONFIDENCE MAN

Combining funky rhythm parts with heavy blues soloing, evoking the stylings of Jimi Hendrix, Jeff Healey transforms John Hiatt's "Confidence Man" into a tour-de-force. The key of C# minor is one common to many Hendrix classics, such as "Spanish Castle Magic," "Freedom," and "Who Knows" (as well as Robin Trower's "Day of the Eagle"), and Jeff builds a strong rhythm part, utilizing chords intertwined with single-note lines. These single-note lines, as well as virtually all of Jeff's soloing, are based on C# pentatonic minor (C#,E,F#,G#,B).

Jeff's solo reveals an intense attack, as the power in his fingers adds to the clarity and sustaining quality of the notes. Keeping this heavy-handed approach constant is difficult to do playing in a conventional manner; playing with your arm above the guitar (as Jeff does) enables you to get a lot more weight behind each note. Jeff deserves credit for establishing his own way of playing and becoming so adept at it. I suggest that you try playing in the manner that Jeff does, just to see the advantages and disadvantages of this approach. Jeff achieves his heavy sound with an inexpensive Fender Squire guitar, fretted with Rod Evans pickups, played through 100-watt Marshalls.

THE PEPPER SHAKE

Greg Howe combines startling technique with personality and intensity, displaying a wide range of emotions in a style reminiscent of Jeff Beck, Steve Morse, Jimi Hendrix and Yngwie Malmsteen. This tune begins with two descending 32nd note lines based on A

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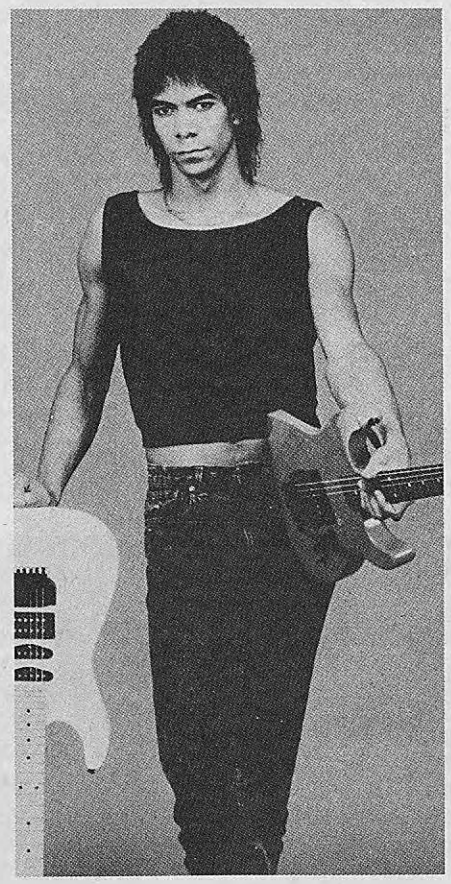
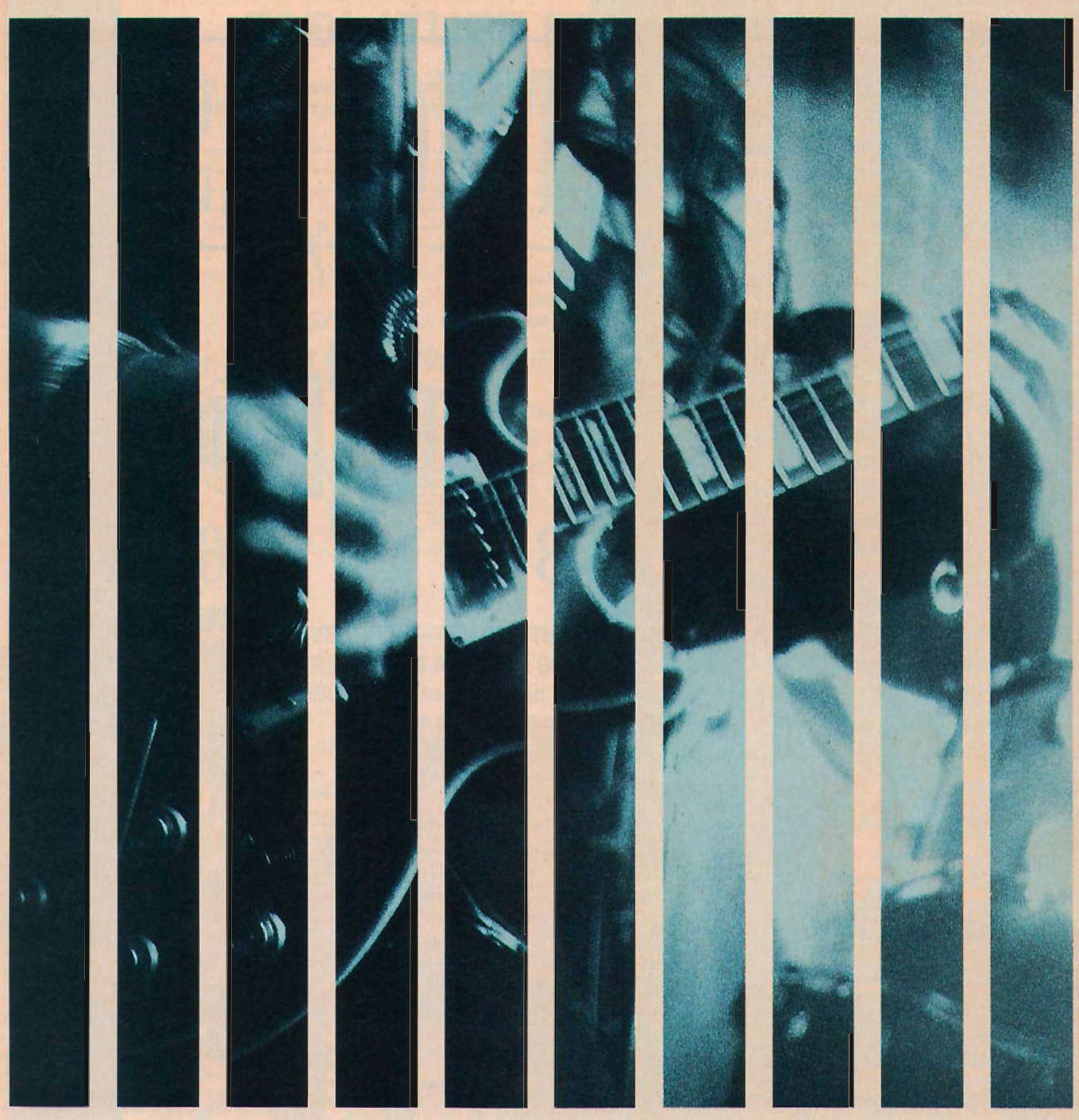
Mixolydian (A,B,C#,D,E,F#,G) played in harmony a third apart, diatonic to A Mixolydian. As the mode suggests, the tune has a dominant seventh tonality throughout, except for the solo sections. Greg's sound is thick and distorted, with an abundance of natural and artificial overtones singing clearly. The first four bars of the melody are based on A Mixolydian with a passing tone (C♮). The next two bars allude to an F# diminished arpeggio (F#,A,C) and a D7 arpeggio starting from the third (F#,A,C,D). Notice Greg's solid vibrato and aggressive touch. Bar nine features a line derived from C pentatonic major (C,D,E,G,A) and bar ten (over the V chord) is derived from E Mixolydian (E,F#,G#,A,B,C#,D) for the first three beats, with the fourth beat resolving back to A Mixolydian. The second time through, the melody has slight variations, which are harmonized a third apart by an overdubbed guitar. Work out both parts together. One of Greg's strongest points is his impressive command of the legato style, combining wide stretches with hammer-ons and pull-offs performed flawlessly and with style. Working on this will definitely boost your chops a few stories.

The bridge features a shift in tonality to A minor, with lines based on A Aeolian (A,B,C,D,E,F,G) and A pentatonic minor (A,C,D,E,G). The blazing riff in the last bar of this section is based on the fifth mode of A harmonic minor, also known as E Phrygian ♮3 or E Phrygian dominant (E,F,G#,A,B,C,D).



The guitar solo section features a shift in tonality to C# minor, with lines based on C# Aeolian (C#,D#,E,F#,G#,A,B), and Greg doesn't waste time knocking your eyes out of your head. His technique here is nothing short of amazing. He incorporates the styles of Van Halen, Hendrix and Malmsteen, easily jumping from scalar playing to arpeggiation to a blues style (utilizing C# pentatonic minor: C#,E,F#,G#,B). The next section of the solo modulates to B minor, with lines that are closer to a dominant seventh tonality, utilizing B Mixolydian (B,C#,D#,E,F#,G#,A) but often substituting D# (creating B Dorian). The feel is B pentatonic minor as well (B,D,E,F♮,A). The next section modulates to E minor, with lines based primarily on the E blues scale (E,G,A,Bb,B,D) and E Mixolydian (E,F#,G#,A,B,C#,D), featuring some fire-breathing in I and III position, utilizing open strings, leading to the recap and out. All in all, an impressive debut from a guy who's sending a lot of people back to the shed.



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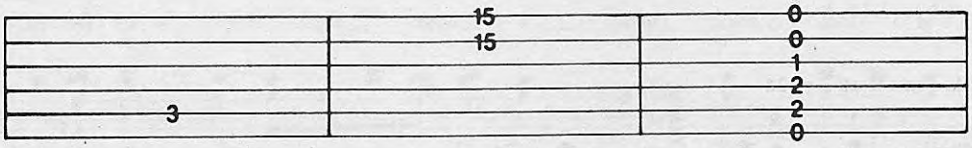
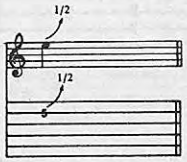
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

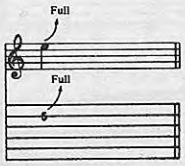


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

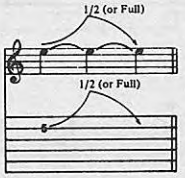
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



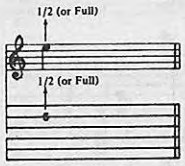
BEND: Strike the note and bend up ½ step (one fret).



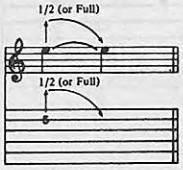
BEND: Strike the note and bend up a whole step (two frets).



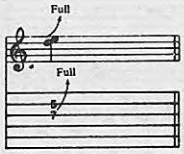
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



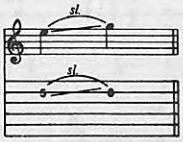
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



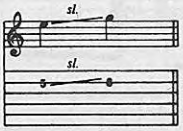
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

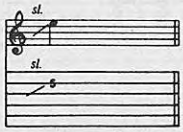
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



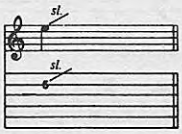
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



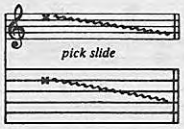
SLIDE: Same as above, except the second note is struck.



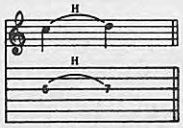
SLIDE: Slide up to the note indicated from a few frets below.



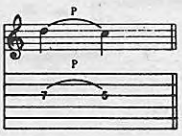
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



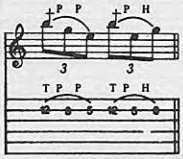
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



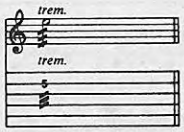
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



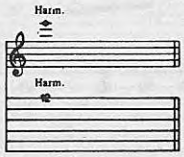
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



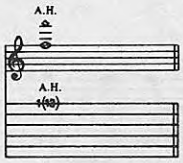
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



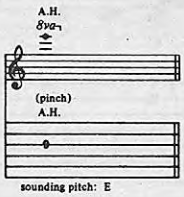
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



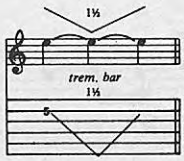
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



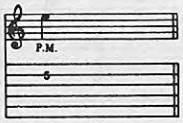
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



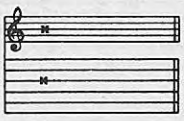
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



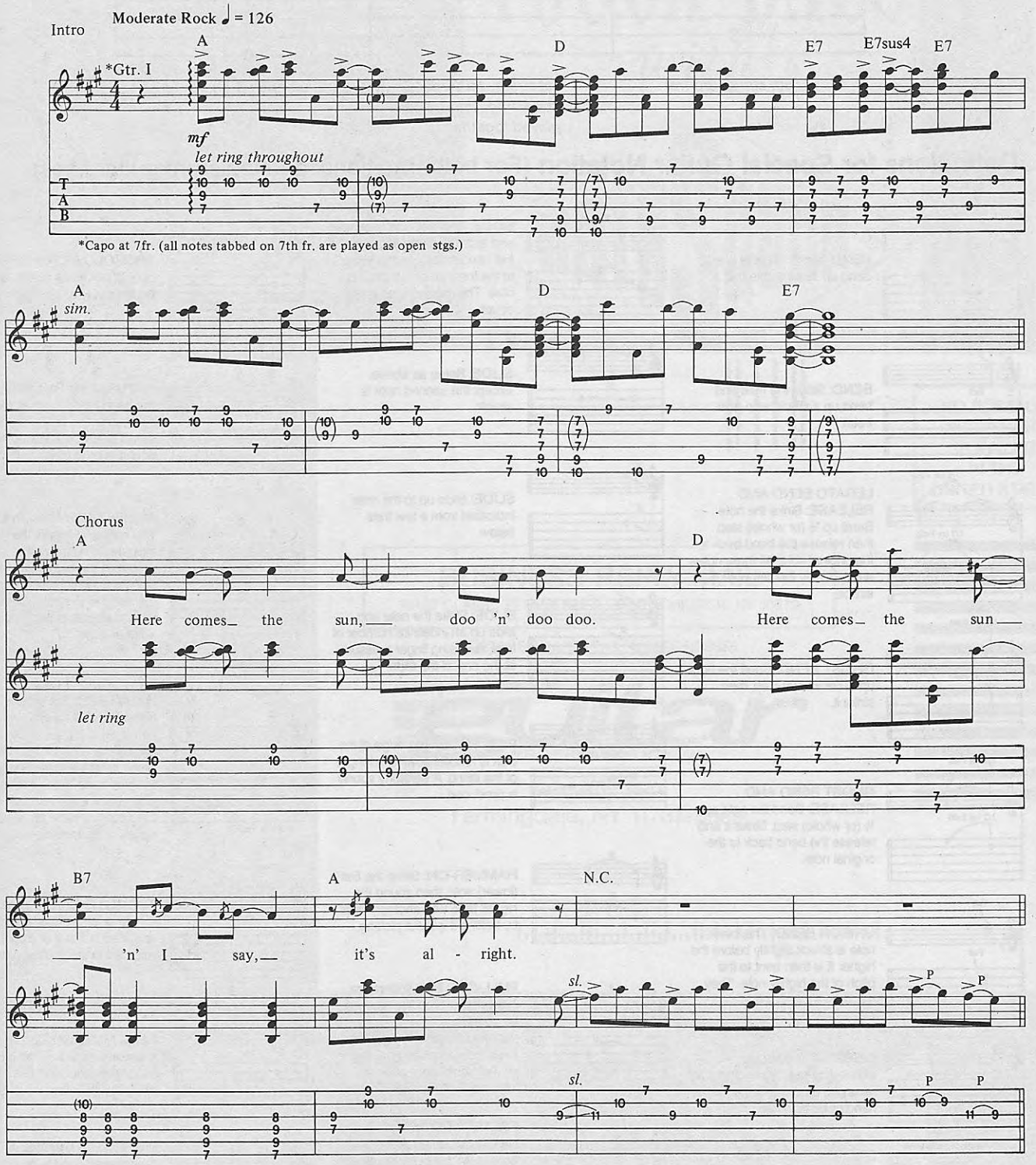
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

Tablature Explanation page 33

HERE COMES THE SUN

As Recorded by The Beatles
(From the album ABBEY ROAD/Capitol Records)

Words and Music
by George Harrison



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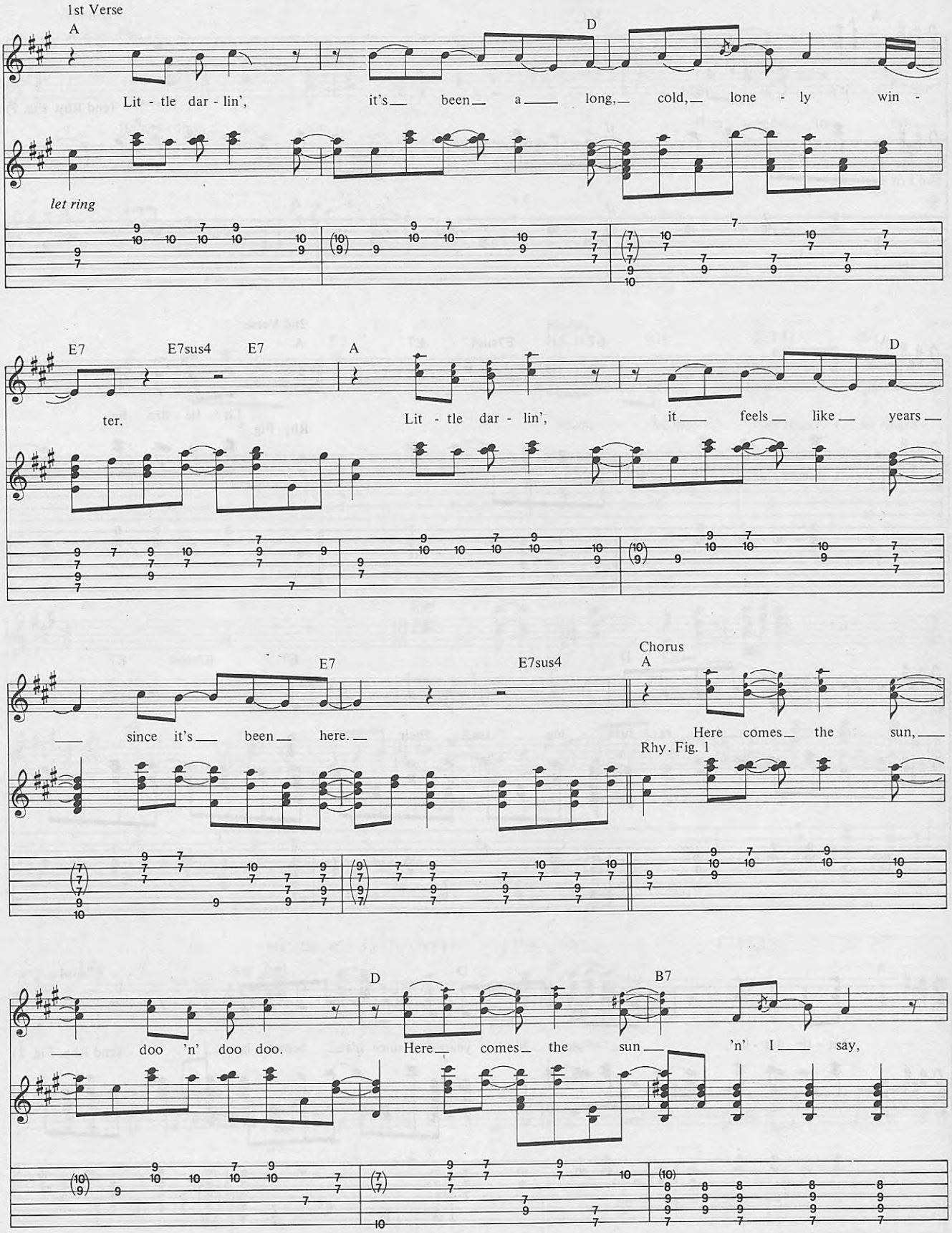
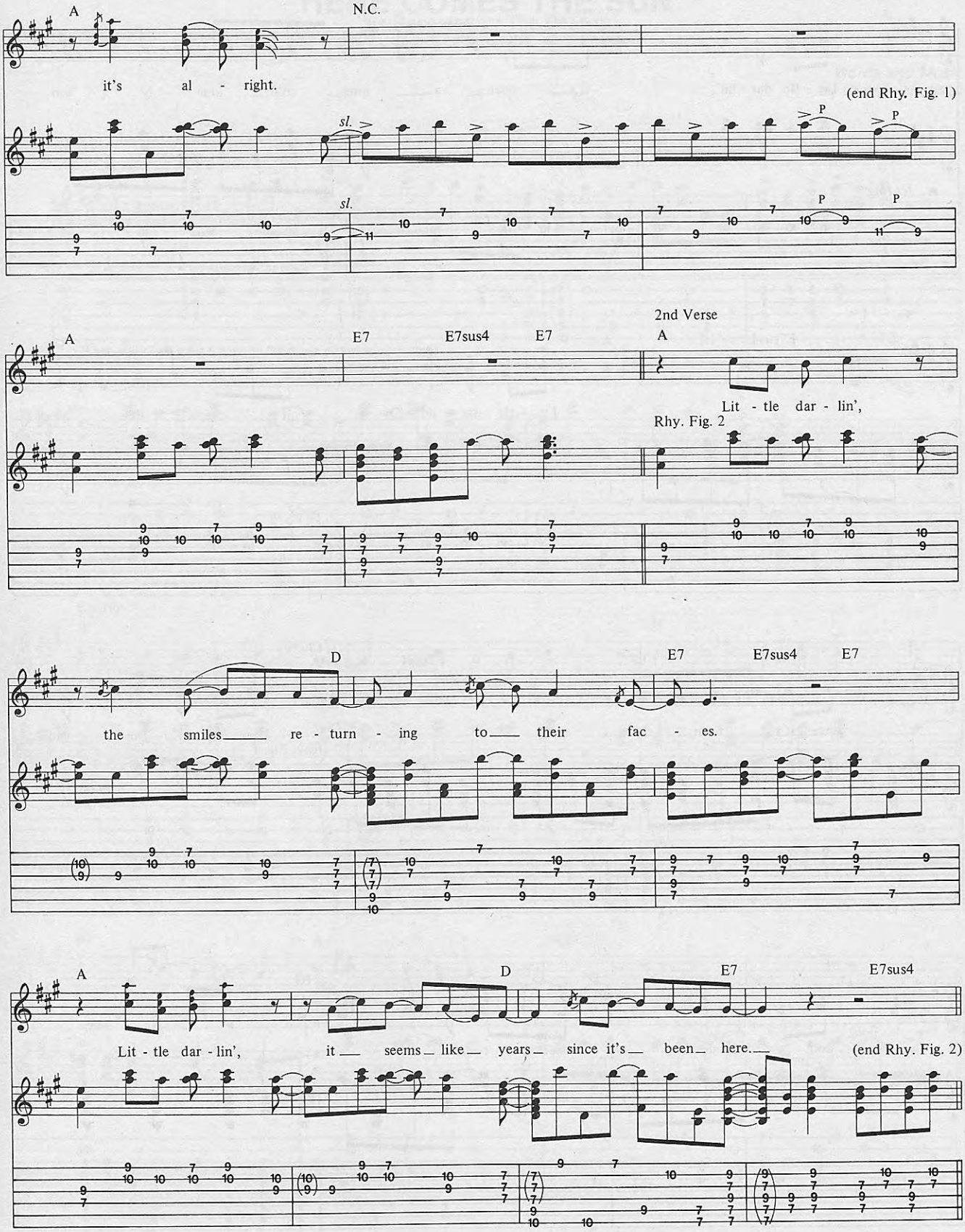
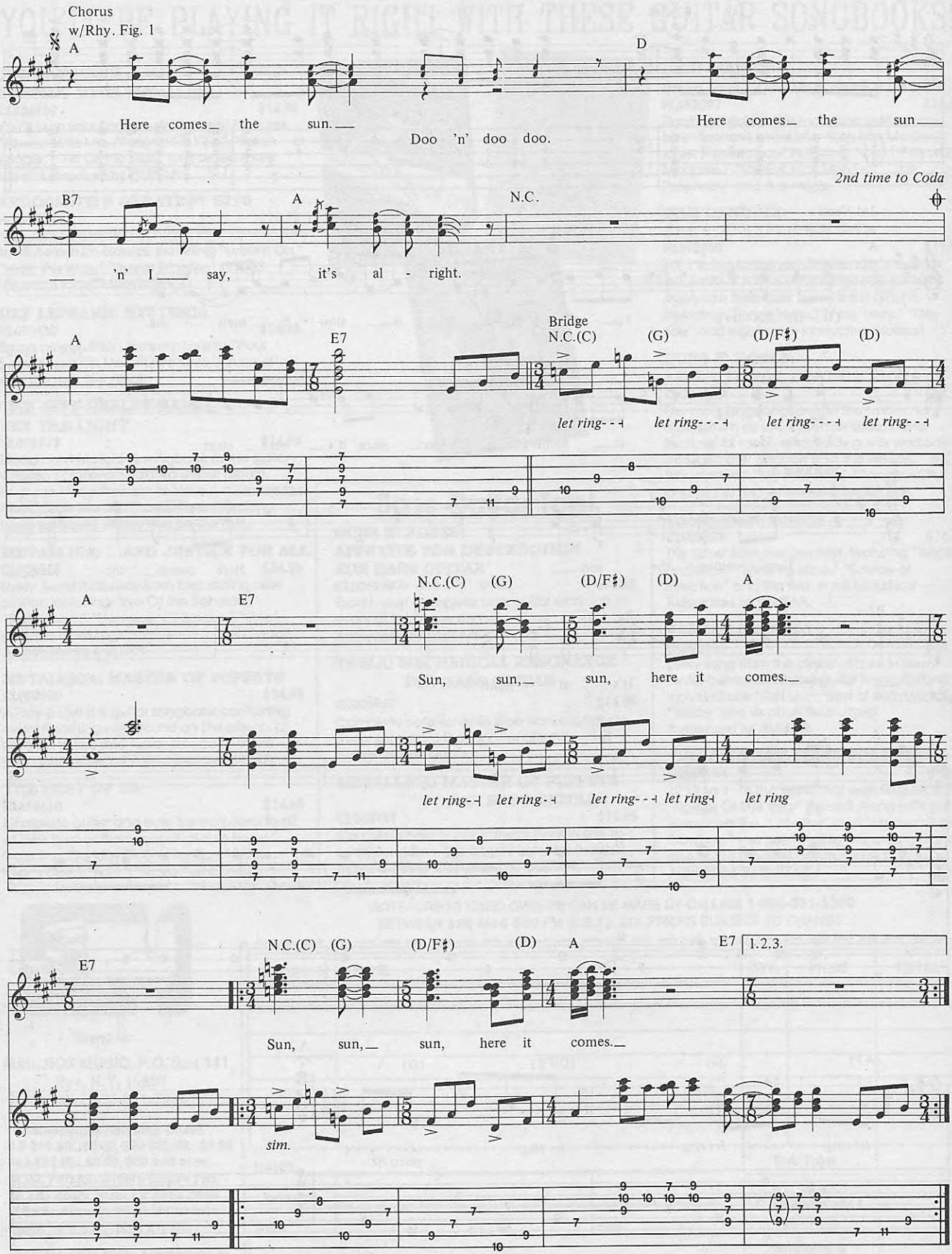
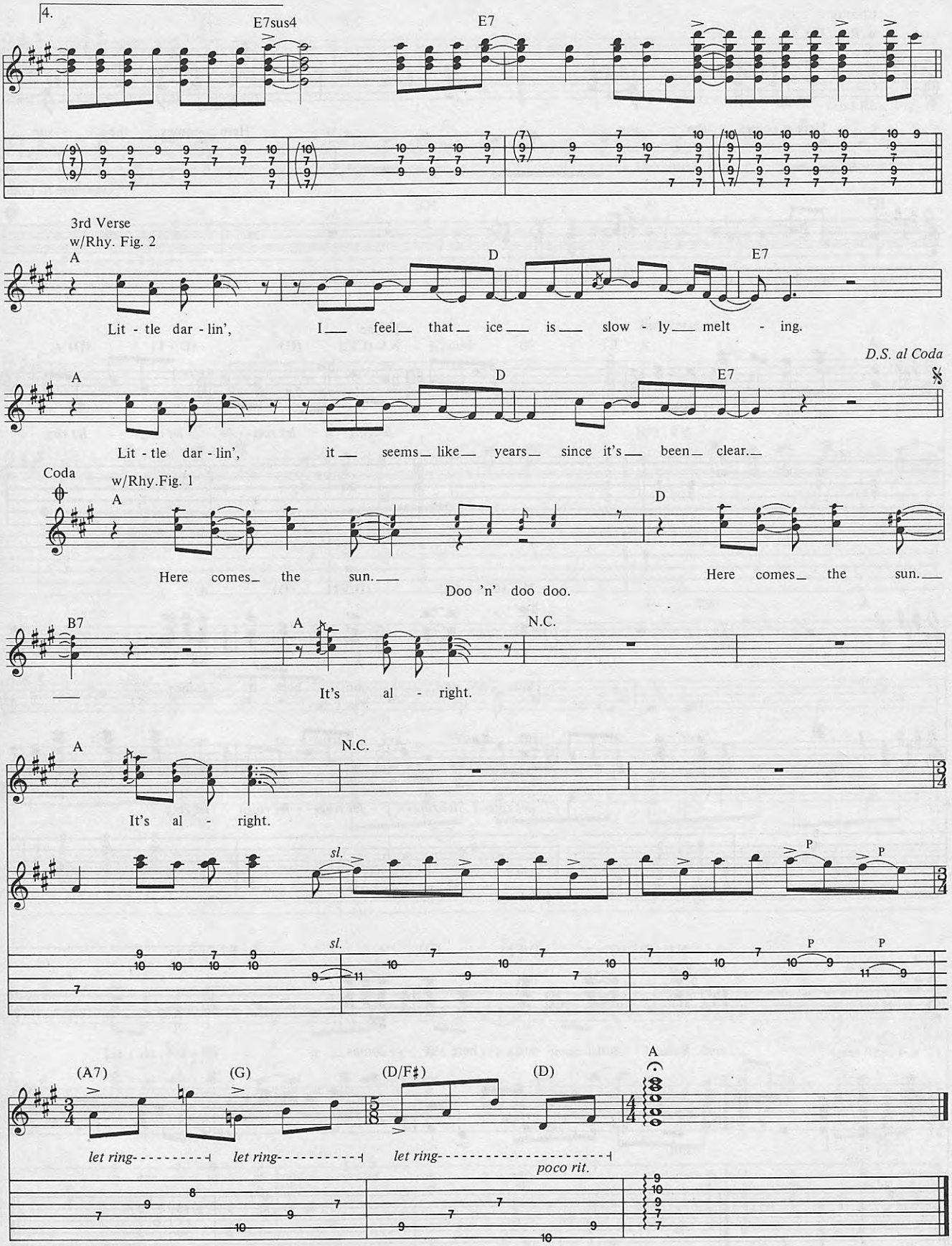

1st Verse
A
D
Lit - tle dar - lin', it's been a long, cold, lone - ly win -
let ring
E7
E7sus4
E7
A
D
ter.
Lit - tle dar - lin', it feels like years
E7
E7sus4
Chorus
A
since it's been here.
Here comes the sun,
Rhy. Fig. 1
D
B7
doo 'n' doo doo.
Here comes the sun 'n' I say,


A
N.C.
it's al - right.
(end Rhy. Fig. 1)
sl.
P
2nd Verse
A
E7
E7sus4
E7
Lit - tle dar - lin',
Rhy. Fig. 2
D
the smiles re - turn - ing to their fac - es.
Lit - tle dar - lin', it seems like years since it's been here.
(end Rhy. Fig. 2)


Chorus
w/Rhy. Fig. 1
A
D
Here comes the sun.
Doo 'n' doo doo.
Here comes the sun
2nd time to Coda
B7
A
N.C.
'n' I say, it's al - right.
A
E7
Bridge
N.C.(C)
(G)
(D/F♯)
(D)
let ring
let ring
let ring
let ring
A
E7
N.C.(C)
(G)
(D/F♯)
(D)
A
Sun, sun, sun, here it comes.
let ring
let ring
let ring
let ring
let ring
E7
N.C.(C)
(G)
(D/F♯)
(D)
A
E7
1.2.3.
Sun, sun, sun, here it comes.
sim.


4.
E7sus4
E7
3rd Verse
w/Rhy. Fig. 2
A
D
E7
Lit - tle dar - lin', I feel that ice is slow - ly melt - ing.
D.S. al Coda
A
D
E7
Lit - tle dar - lin', it seems like years since it's been clear.
Coda
w/Rhy.Fig. 1
A
D
Here comes the sun.
Doo 'n' doo doo.
Here comes the sun.
B7
A
N.C.
It's al - right.
A
N.C.
It's al - right.
sl.
P
(A7)
(G)
(D/F♯)
(D)
A
let ring
let ring
let ring
poco rit.

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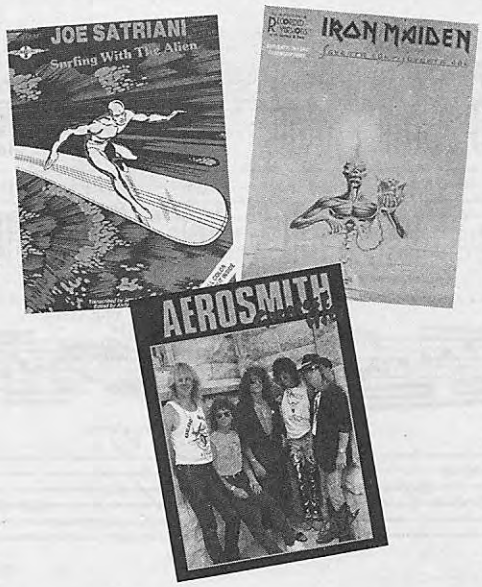

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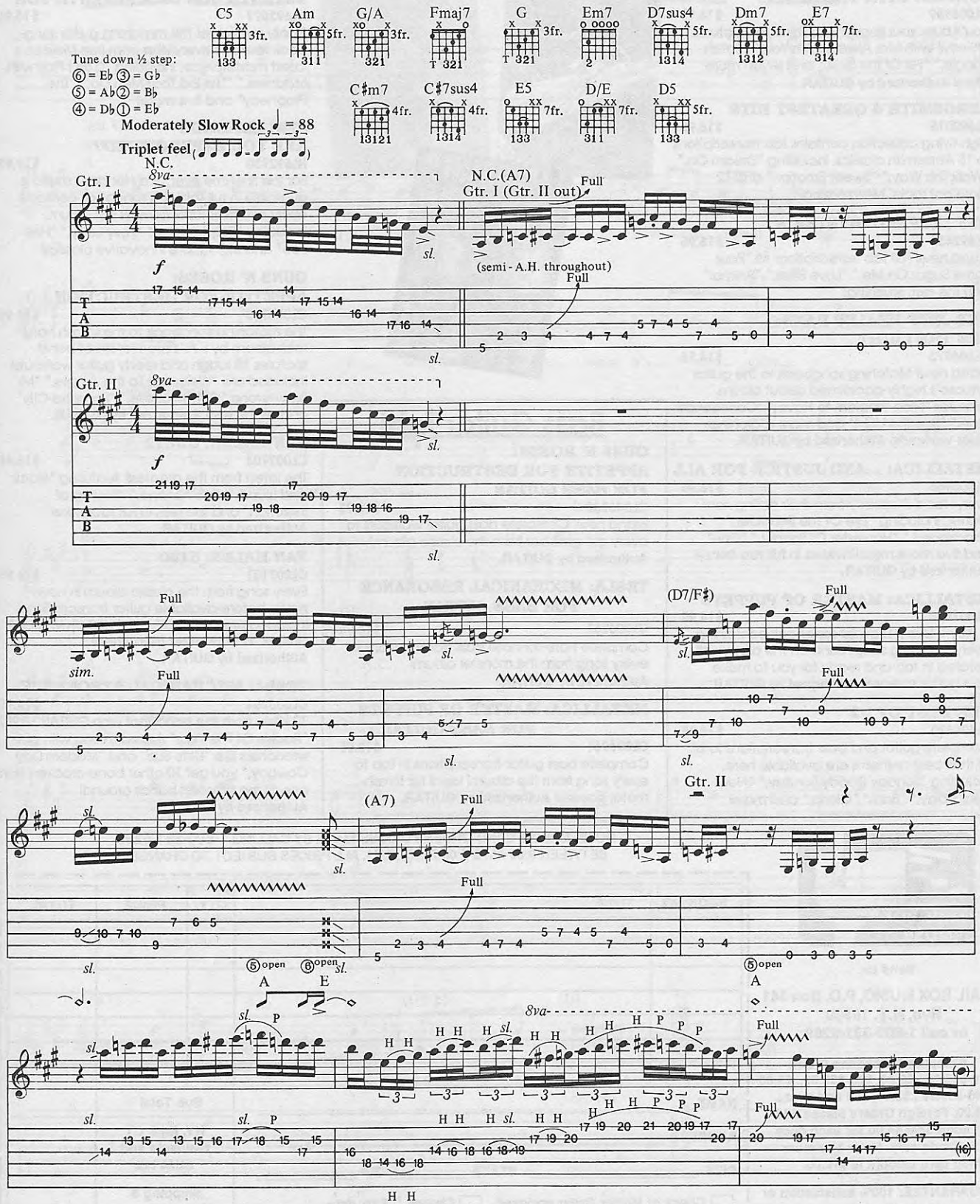
Tablature Explanation page 33

THE PEPPER SHAKE

As Recorded by Greg Howe
(From the album GREG HOWE/Shrapnel Records)

Music by Greg Howe



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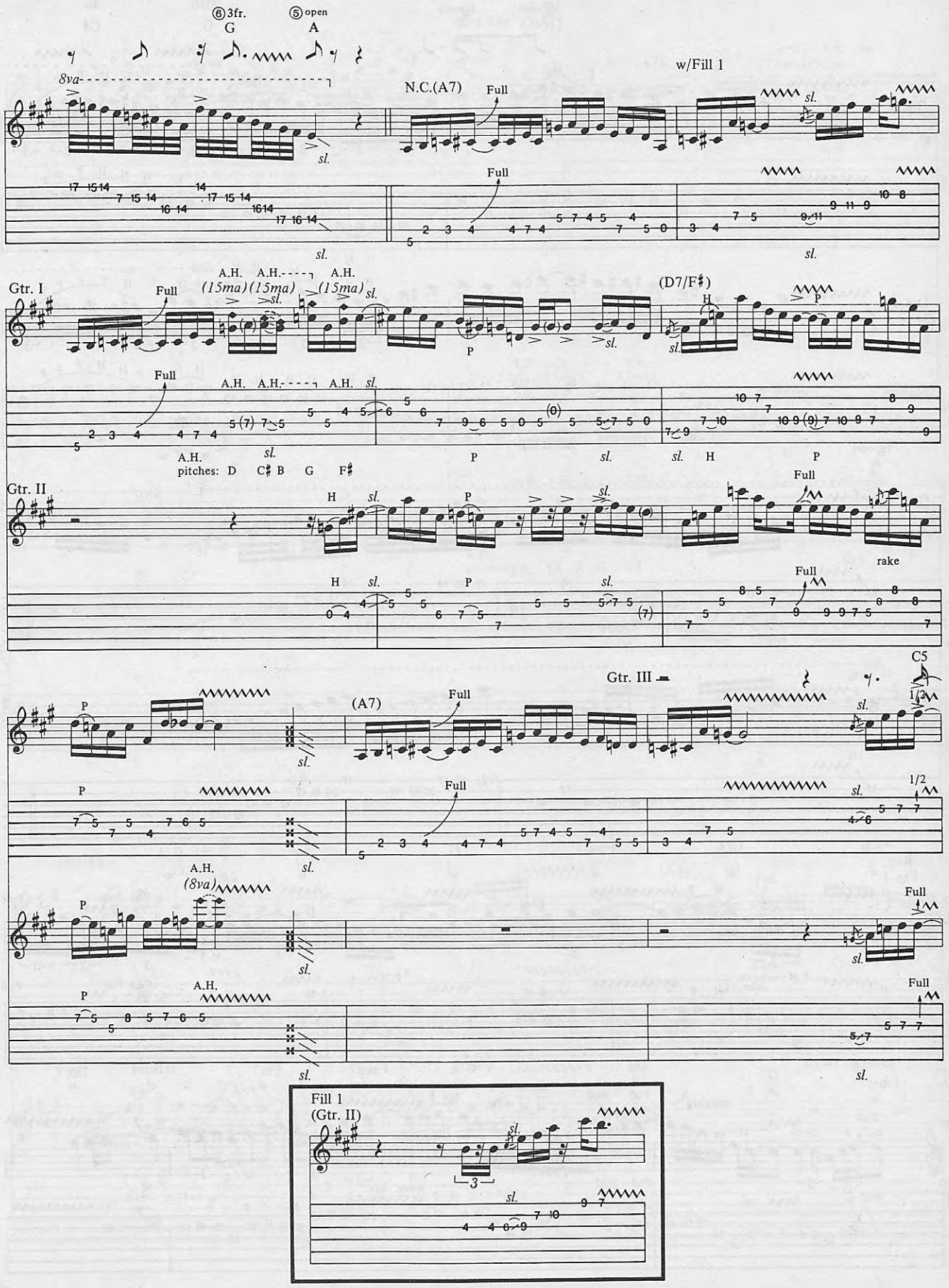
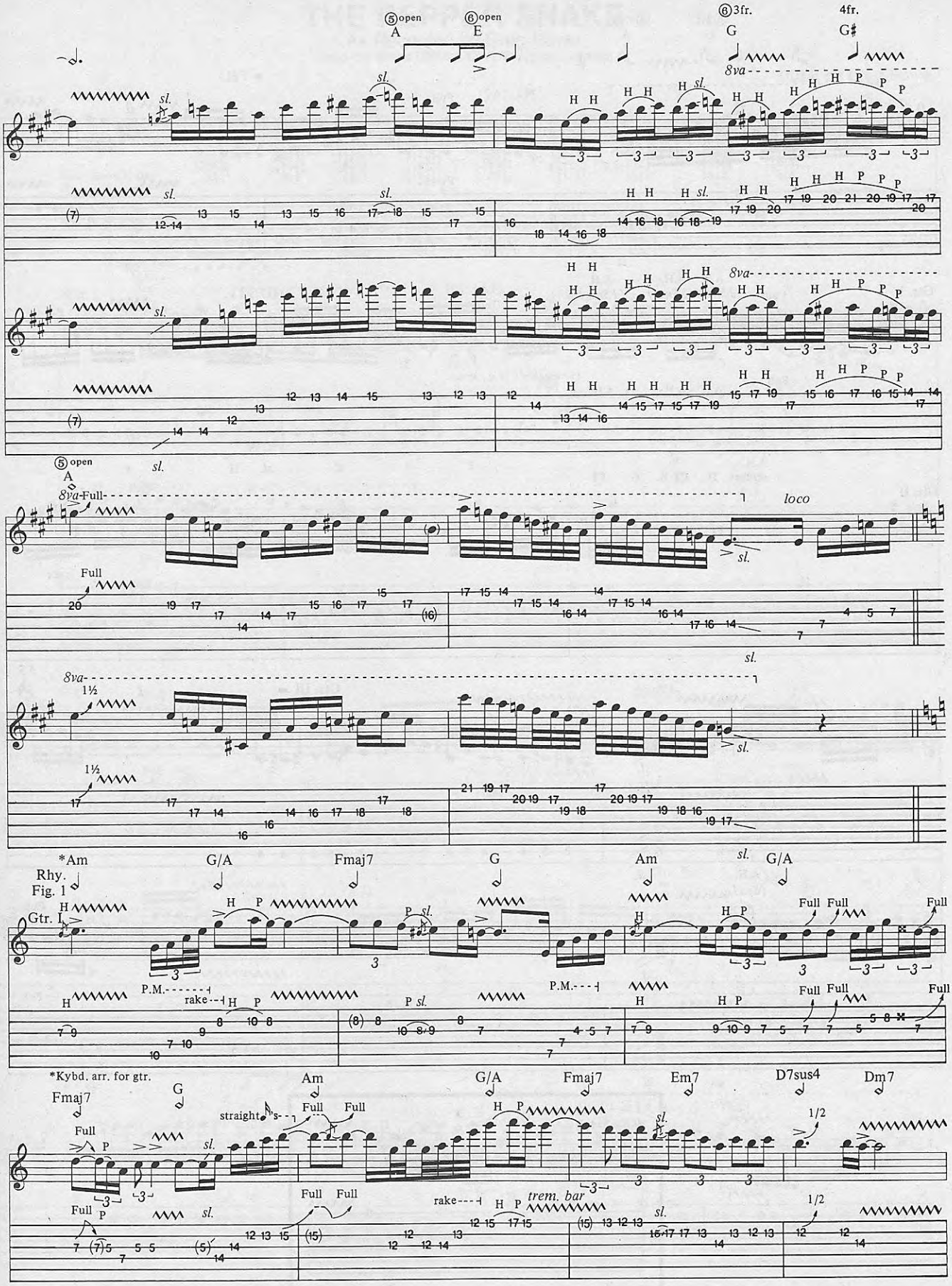
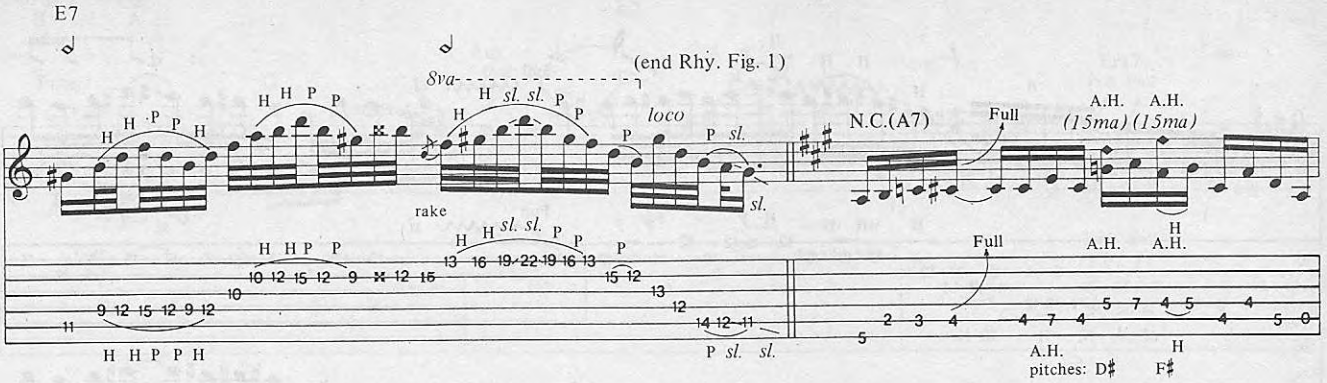
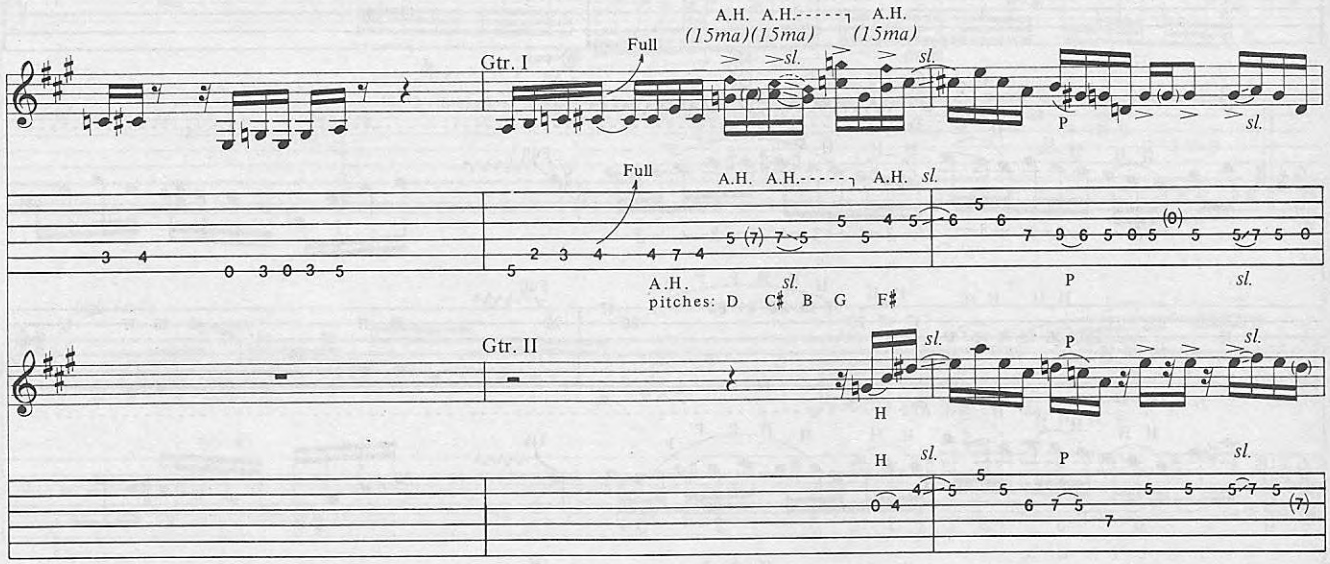
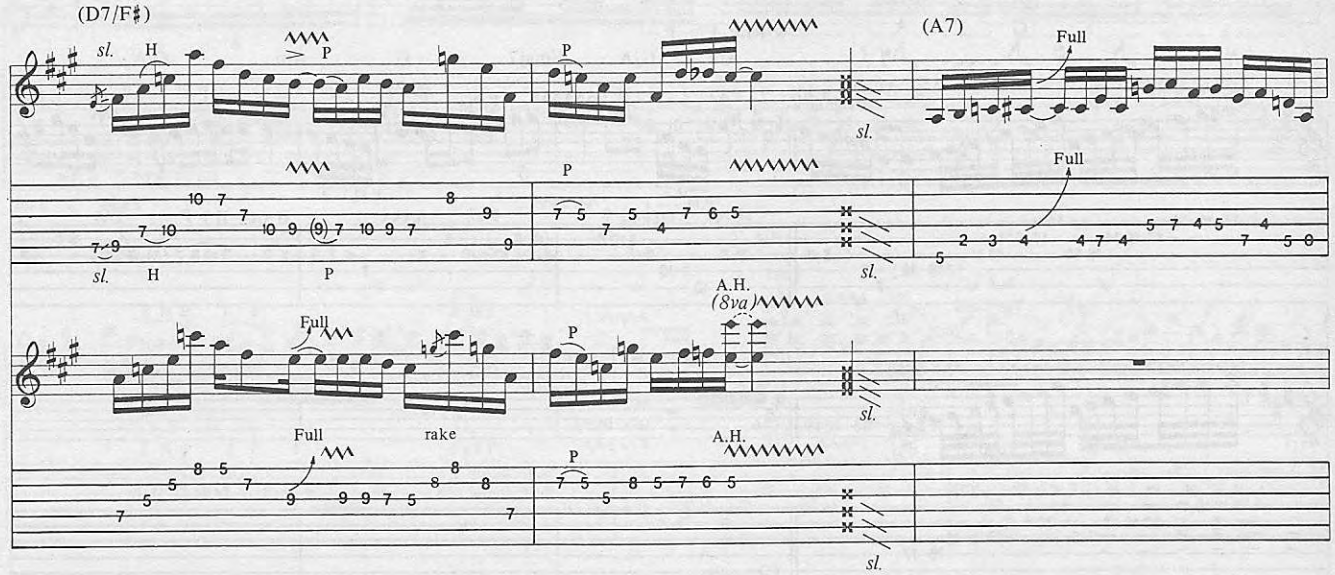
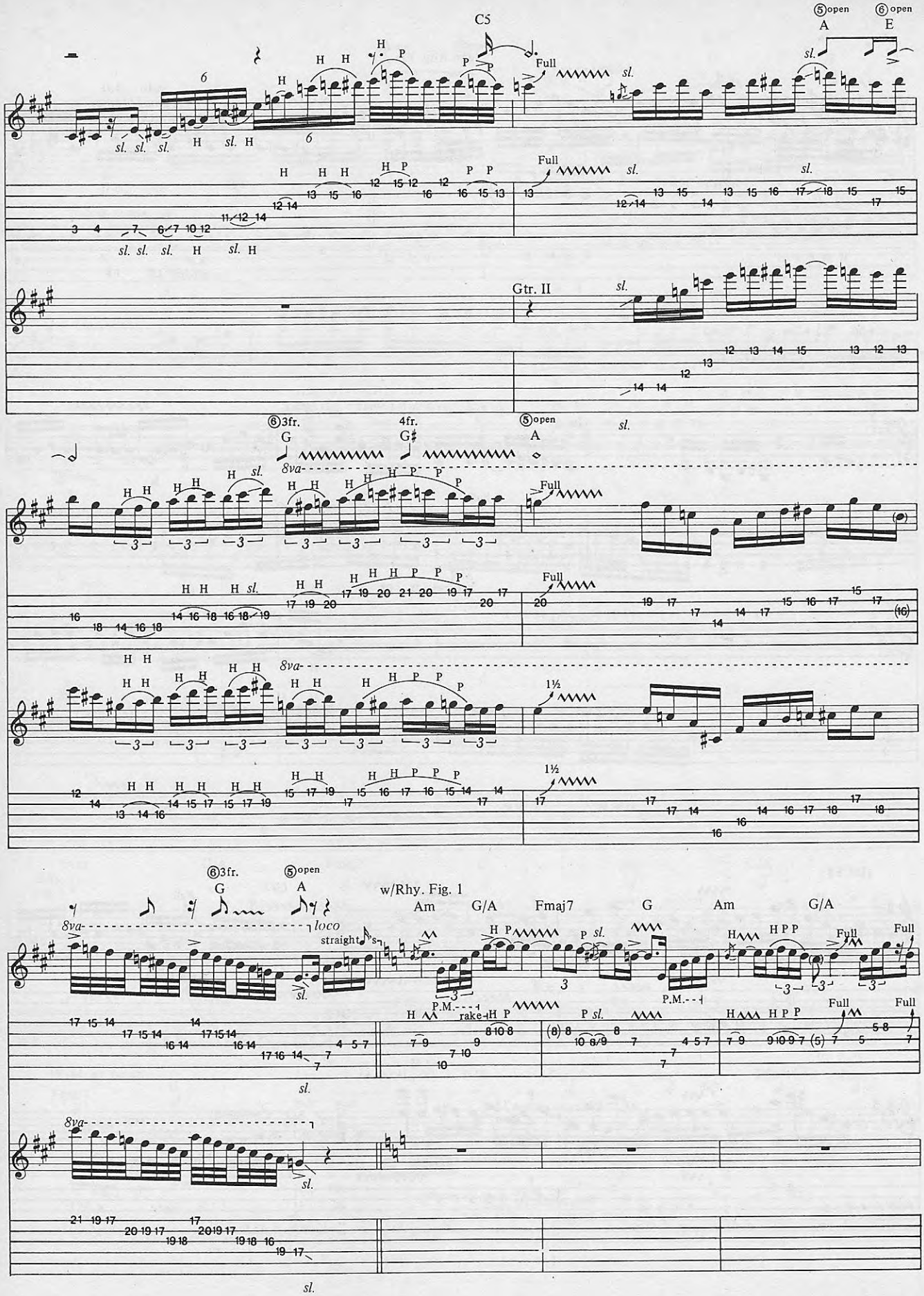

⑥3fr. G
⑤open A
8va
N.C.(A7)
Full
w/Fill 1
sl.
Gtr. I
A.H. (15ma)
(D7/F♯)
H
P
A.H. pitches: D C♯ B G F♯
Gtr. II
rake
C5
Gtr. III
(A7)
1/2
(8va)
Fill 1 (Gtr. II)

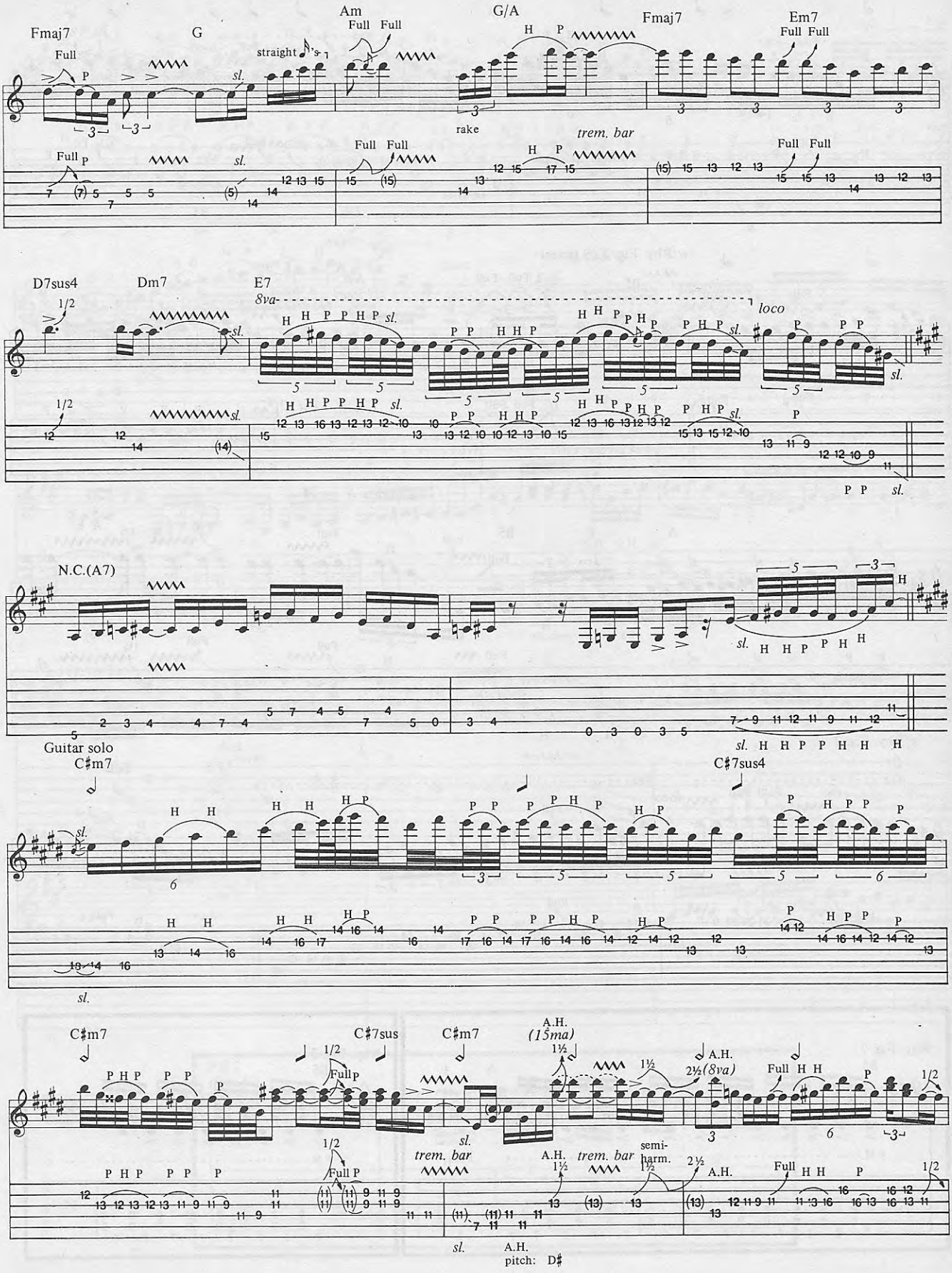

⑤open
A
⑥open
E
⑥3fr.
G
4fr.
G♯
8va
sl.
H H
P P P
⑤open
A
8va
Full
loco
1½
*Am
G/A
Fmaj7
G
Am
Rhy.
Fig. 1
Gtr. I
P.M.
rake
Full
*Kybd. arr. for gtr.
Fmaj7
G
Am
G/A
Fmaj7
Em7
D7sus4
Dm7
straight
1/2
trem. bar


E7
(end Rhy. Fig. 1)
8va
loco
rake
N.C.(A7)
Full
A.H. (15ma)
A.H. (15ma)
pitches: D♯ F♯


Gtr. I
Full
A.H. (15ma)
A.H. (15ma)
A.H. (15ma)
pitches: D C♯ B G F♯
Gtr. II


(D7/F♯)
(A7)
Full
A.H. (8va)
rake


C5
⑤open A
⑥open E
Full
sl.
Gtr. II
⑥3fr. G
4fr. G♯
⑤open A
8va
1½
⑥3fr. G
⑤open A
w/Rhy. Fig. 1
Am
G/A
Fmaj7
G
Am
G/A
loco
straight
P.M.
rake
Full


Fmaj7
G
straight
Am
G/A
Fmaj7
Em7
rake
trem. bar
D7sus4
Dm7
E7
8va
loco
N.C.(A7)
Guitar solo
C♯m7
C♯7sus4
C♯m7
C♯7sus
C♯m7
A.H. (15ma)
A.H. 2½(8va)
trem. bar
semi-harm.
A.H. pitch: D♯

C♯7sus4 C♯m7 C♯7sus4 C♯m7

8va loco

w/Rhy. Fig. 2. (3 times)

B5 A E B5

A.H. (15ma) A.H. (15ma)

trem. bar

A.H. pitches: A F♯

A E B5 A E

w/Rhy. Fig. 3

B5 8va 8va loco E5 D/E loco

Rhy. Fig. 2

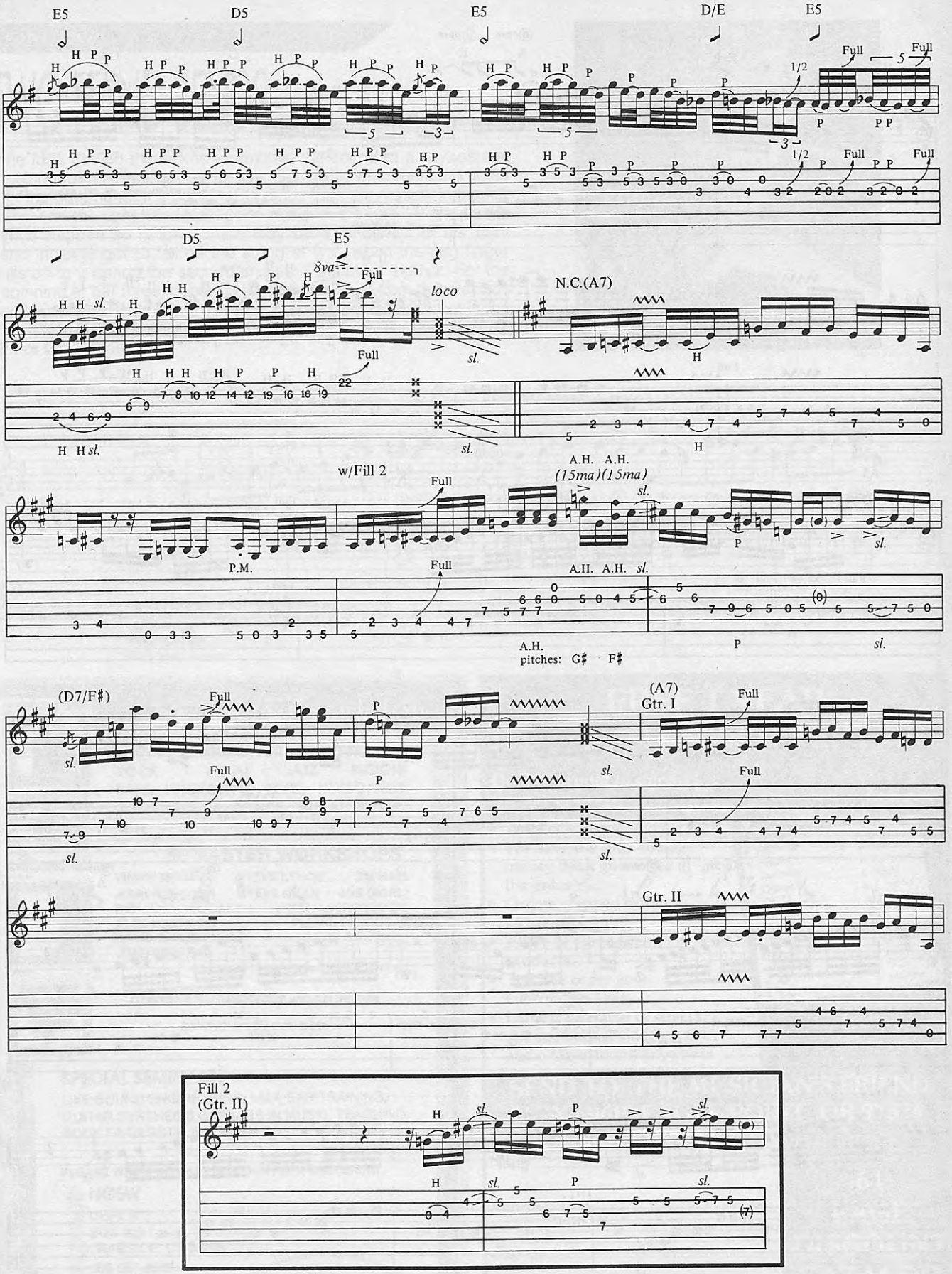
B5 A E

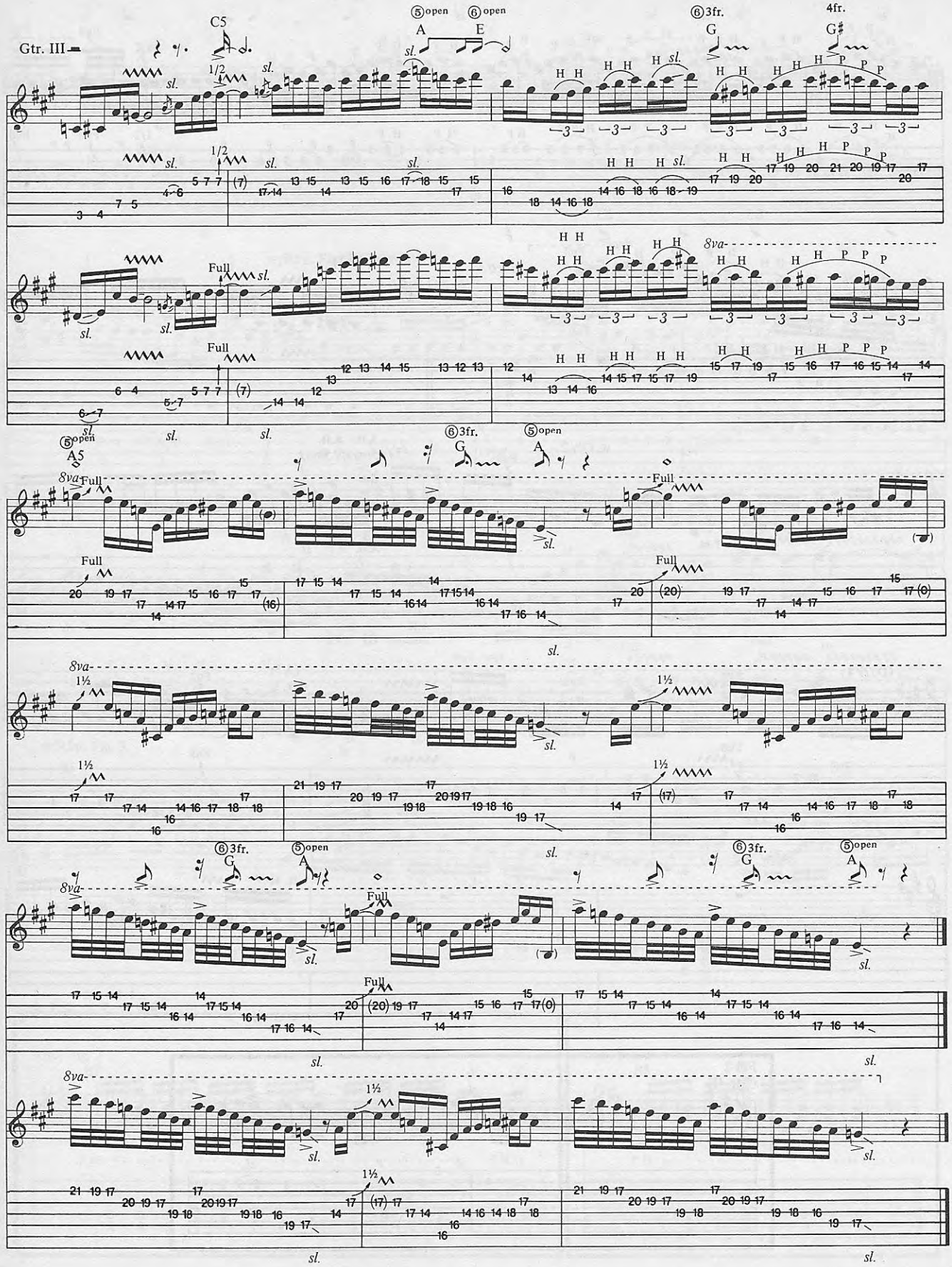
P.M. P.M.

Rhy. Fig. 3

B5

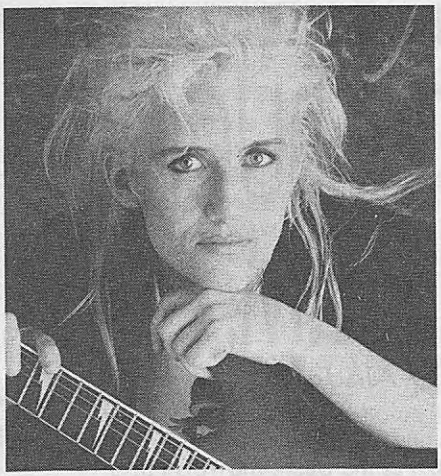
P.M.


E5
D5
E5
D/E
E5
Full
1/2
D5
E5
8va
loco
N.C.(A7)
w/Fill 2
P.M.
A.H. A.H.
(15ma)(15ma)
A.H.
pitches: G♯ F♯
(D7/F♯)
(A7)
Gtr. I
Gtr. II
Fill 2
(Gtr. II)

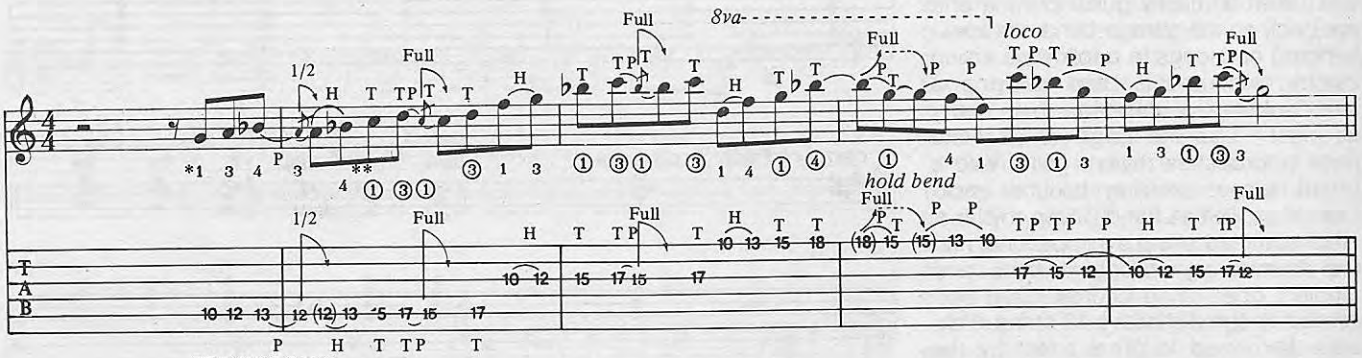

Gtr. III
C5
⑤open
⑥open
A
E
⑥3fr.
G
4fr.
G♯
sl.
1/2
Full
8va
⑤open
A5
⑥3fr.
G
⑤open
A
1½
⑥3fr.
G
⑤open
A
⑥3fr.
G
⑤open
A

TWO HAND BENDS

By Jennifer Batten



The idea behind this lick is to emulate the sound of a keyboardist using a pitch wheel to bend notes. Generally, when bending notes in the right hand, the power still comes from the muscle in the left hand, and the right hand just "goes along for the ride." Because the bends happen so quickly, there may be a tendency for the right hand index finger to fall off the string at first, when the ring finger pulls off to it during the second and third bends of the lick. For the beginning of bar three, bend the Bb note tied over from the previous bar up a whole step. While it's bent, pull off from the 18th fret to the 15th. For the third note, just release the bend. This is designed for a Gm or Gm7 chord.



*Fret hand fingers.
**Pick hand fingers.

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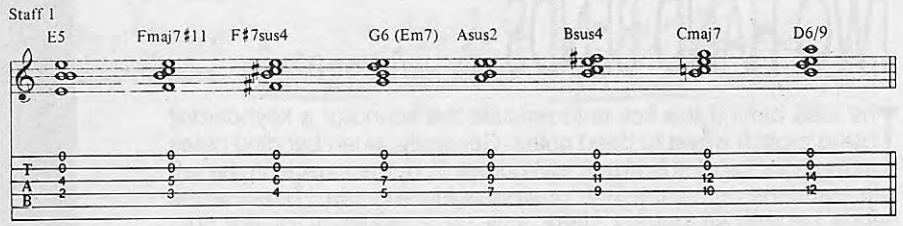
PETER BUCK OF R.E.M.

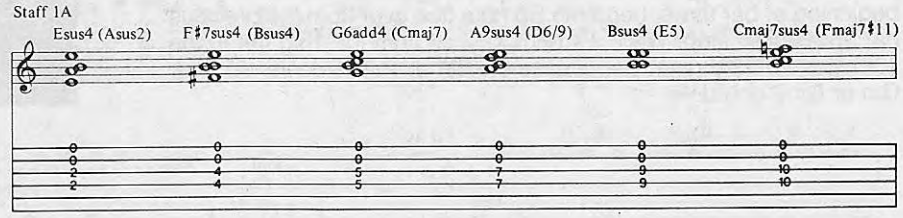
By Andy Aledort

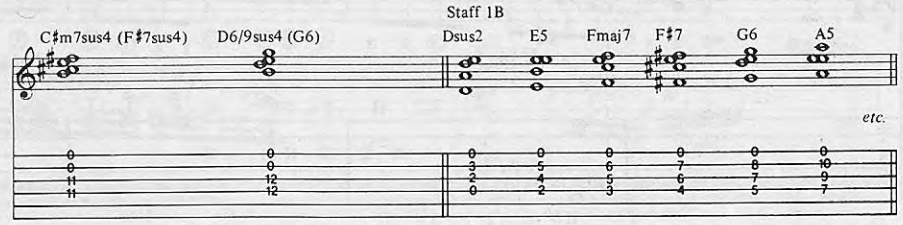
R.E.M. is one of a handful of bands that came out of the past—the 70's punk/new wave scene, when the emphasis was taken off flashy guitar playing and put back on the garage band attitude—banging out songs in a folk style, using electric instruments, and relaying a more substantive message than "party all night." Like the Edge in U2, Pete Buck approaches rhythm guitar with a broad sense, creating textural backrounds as well as hand-driven rhythms, utilizing muted string syncopations, natural harmonies, shifting rhythms and ambient open-string chords, often performed on the distinctive 12-string Rickenbacker, used to great effect by the Byrds and George Harrison. Add Mike Stipe's esoteric lyrics, and you've got a unique band whose music continues to grow and gain popularity.

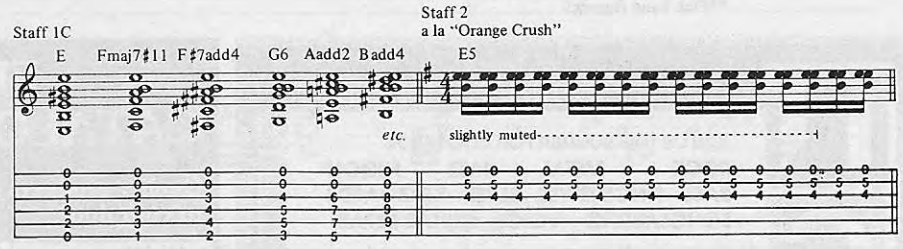
Staffs 1-1C illustrate a series of chord forms which use the open B and E strings; combining open strings with fretted notes in chords creates a ringing quality and often enables you to attain some unusual clusters or suspensions. The Edge utilizes this technique often, as in the verse sections of "Pride (in the Name of Love)." Staff 1 shows root-fifth chords moving up the neck with open strings. Staff 1A shows suspended chords which can be used with two different root notes. Use the root note two frets lower than the fretted notes on either the fifth string or the sixth string; using the fifth-string root note yields the chord names shown in parenthesis. Staff 1B shows root-fifth-root chords, and Staff 1C shows barre chords with open strings. Experiment with this technique, combining fretted notes with open strings all over the neck.

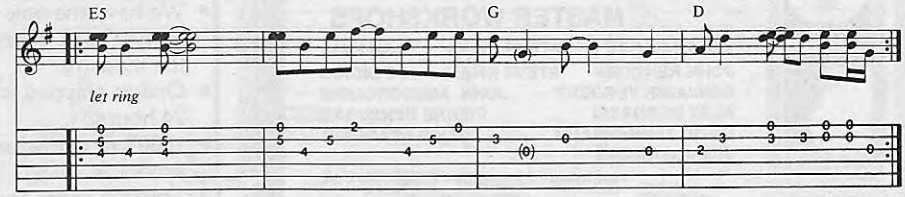
Speaking of U2, "Orange Crush," REM'S first single from their latest album, *Green*, utilizes a rhythm part and overall rhythmic sensibility very much in the U2 mode. Staff 2 shows two notes (root-fifth) strummed in a sixteenth-note pattern; this is augmented with a guitar overdub of natural harmonies shown in Staff 2A. The verse rhythm part, with its open strings and ringing chords, treated

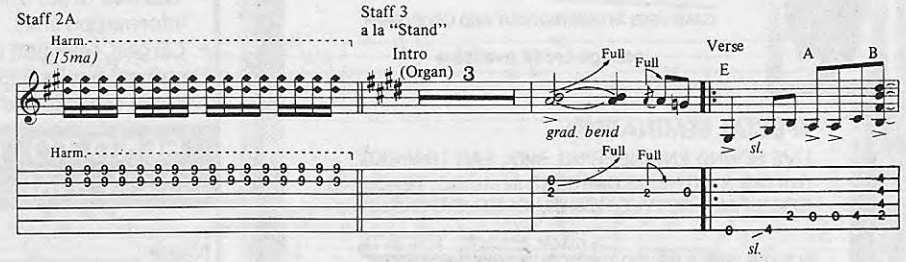


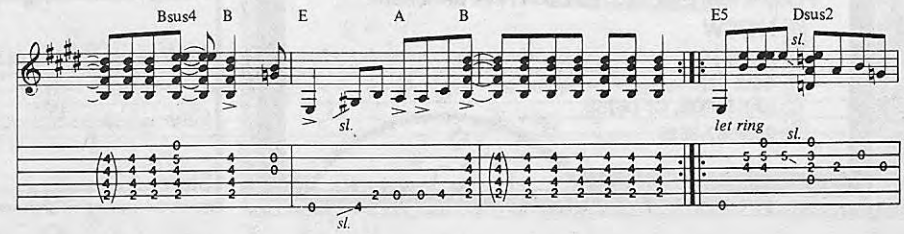


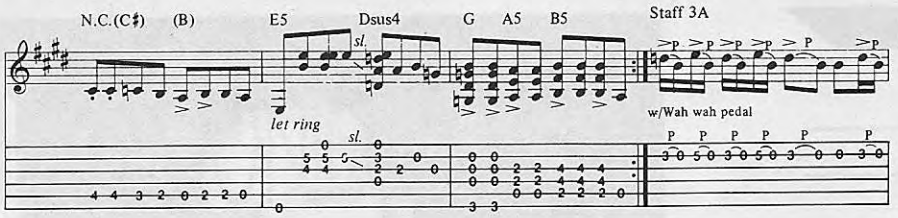


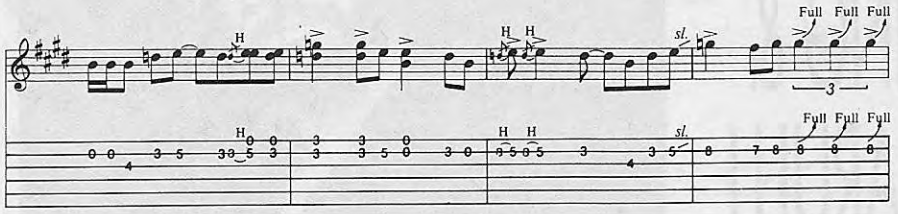


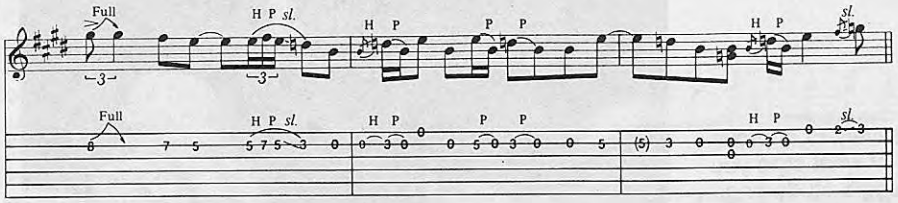


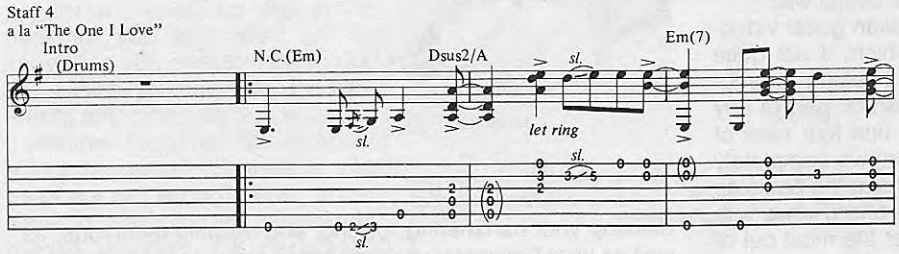


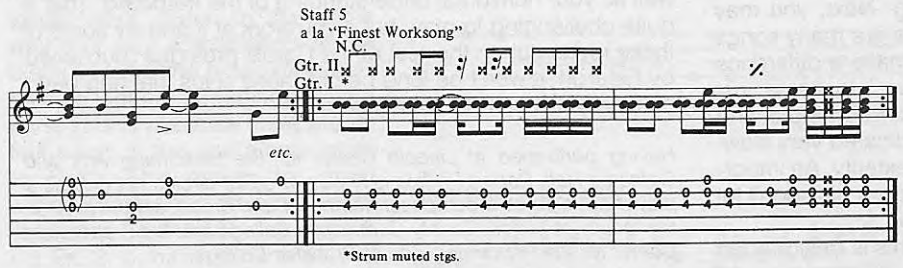




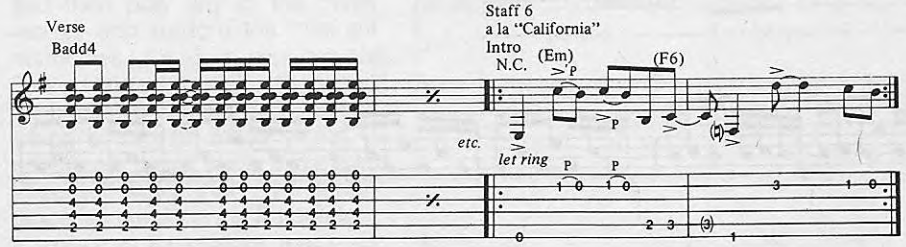


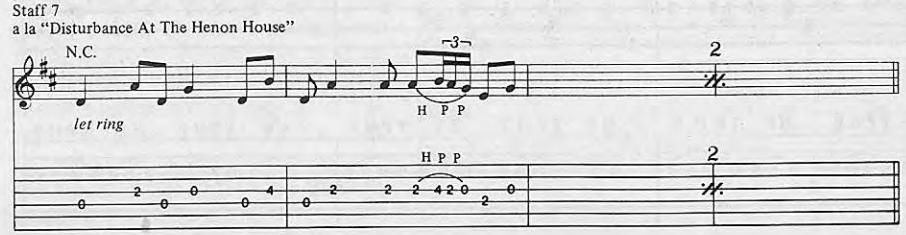






*Strum muted stgs.





with chorus and slap-back echo, is very reminiscent of the Edge.

"Stand," the second single from *Green*, has a verse rhythm part that's kind of like the Archies' "Sugar Sugar," or a slow version of "La Bamba." This is a good example of a simple, solid rhythm part. See Staff 3. Pete Buck's first encounter with a wah wah pedal is captured in his solo, which is based on E pentatonic minor (E,G,A,B,D). See Staff 3A.

"The One I Love" is a ballad from the album *Document* that also appears on their *Eponymous* collection. The intro riff is Neil Young-like and features first position chords. See Staff 4.

"Finest Worksong," also found on both albums mentioned above, is similar to "Orange Crush," but a bit slower. Two guitars mesh in a combination of ringing chords and muted strings. See Staff 5. Slide guitar triads fill out the verse rhythm part, and Buck uses natural harmonies on the break at 3:22.

"California" is also reminiscent of Neil Young and features a rhythm part based on E Phrygian (E,F,G,A,B,C,D). Notice how Buck jumps back and forth between low and high strings to create an eerie part. See Staff 6.

Shades of mid-60's George Harrison are evoked on "Disturbance at the Henon House," from *Document*. This rhythm style can be heard on "I Want to Tell You" and "I Feel Fine." See Staff 7.

Other good examples of Pete Buck's style can be found on "It's the End of the World" and "Oddfellows Local 151" (both from *Document*) and "Pop Song" (from *Green*). Lack of space prevents me from illustrating them here. Playing through these examples and analyzing other aspects of R.E.M.'s music will broaden your perspective on rhythm guitar. Also, check out "Can't Get There from Here," transcribed in GUITAR, February, 1986.

WHO IS BLUES?

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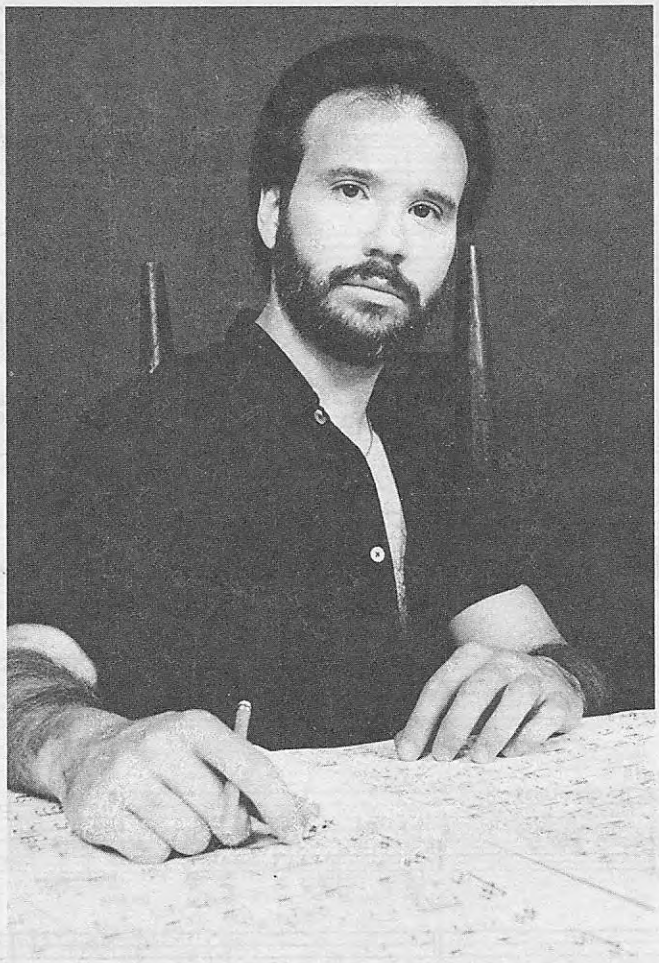
PICKING, PLUCKING & TAPPING WITH CARULLI

By Robert Phillips

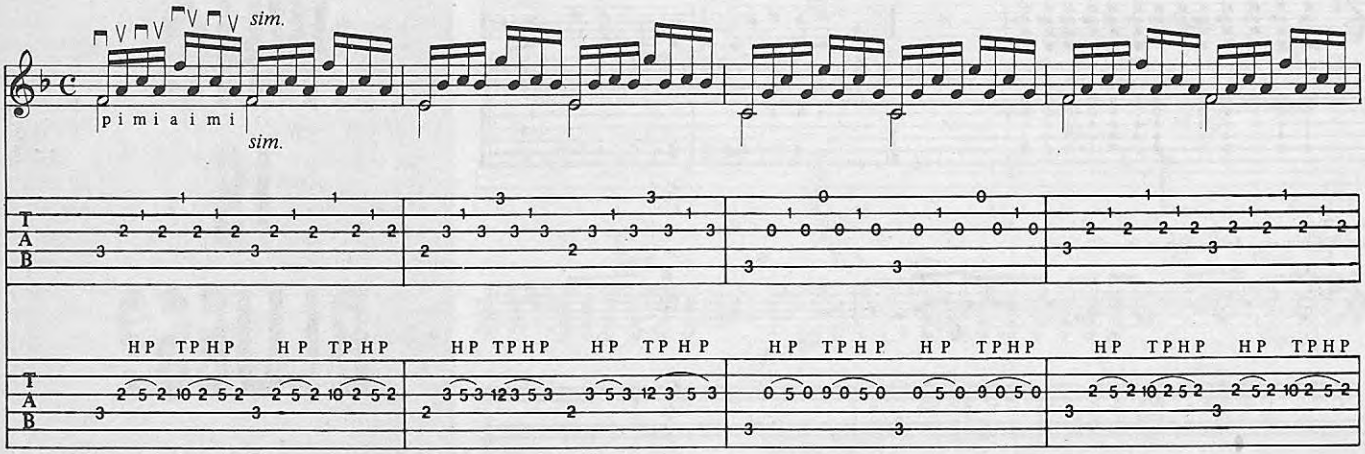


Classical guitar studies can be used creatively to improve technique on your instrument regardless of what style you play. I'd like to introduce to you an arpeggio study originally intended to develop right hand finger coordination, and give you a few ideas on how to apply it in a useful way.

Ferdinando Carulli (1770-1841) was an Italian guitar virtuoso-composer, who left a body of works which, if not quite brilliant musically, are still fun to play and amazing for your chops. His 24 Preludes, opus 114, are a central part of any classical guitarist's training. Below are the first four bars of the sixth prelude. You'll notice that I've given two completely different tablature versions. In the first, you have the notes as vertical arpeggios; your left hand will hold a chord while with your pick you practice string rotation. To get the most out of this be sure to use strict down-up playing. Next, you may want to try playing it with your fingers. There are many songs in which good finger technique can really make a difference ("Mood for a Day," "The Clap," and "Dee," to name just three). For this exercise, p = thumb, i = index, m = middle, and a = ring. Play the notes with the fingering indicated very slowly at first, until you develop the necessary dexterity. An important tip here is to keep your right wrist arched a bit—don't let it collapse into the top of your guitar.

Now we come to the second tablature. This is designed to develop your hammering, pulling, and tapping technique, as well as your horizontal understanding of the fretboard. This is quite challenging to play, but if you work at it and try some of these ideas out on the rest of the Carulli preludes (published by Ricordi), it won't be long before those solos that had been eluding you begin to sound great.

Having performed at Lincoln Center for the Performing Arts and Carnegie Hall, Robert Phillips is known in guitar circles not only as a player but also as a composer, journalist and broadcaster. He is on the faculty at Suffolk County Community College and the Preparatory Center for the Performing Arts at Brooklyn College.



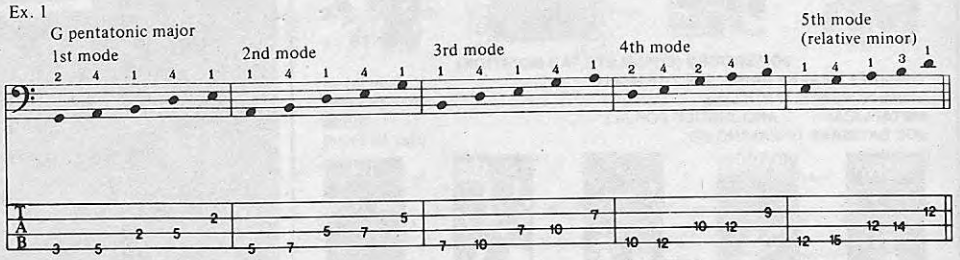
PENTATONIC SCALES, PT. 2

By Randy Coven

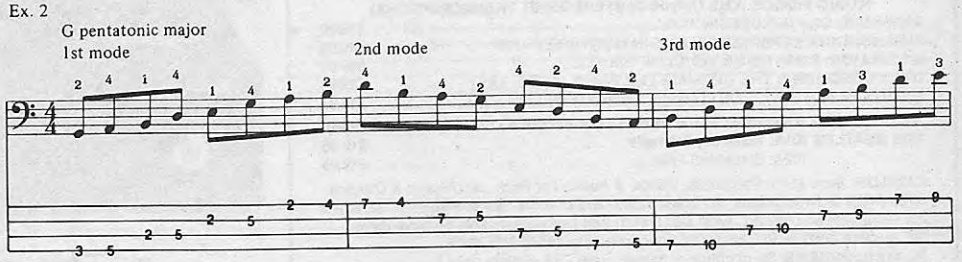
Last month's column should have given you a jump on some familiar pentatonic sounds. This month let's explore some other ways of using pentatonic scales. The pentatonic major scale can be thought of as having modes, just like the diatonic major scale. Ex. 1 shows the modes of the G pentatonic major scale. Ex. 2 takes the same idea and expands it on all four strings. Learning this pattern will open up the entire neck for you and you'll get to know the G pentatonic major scale. Also, you can move the pattern to any other key you want.

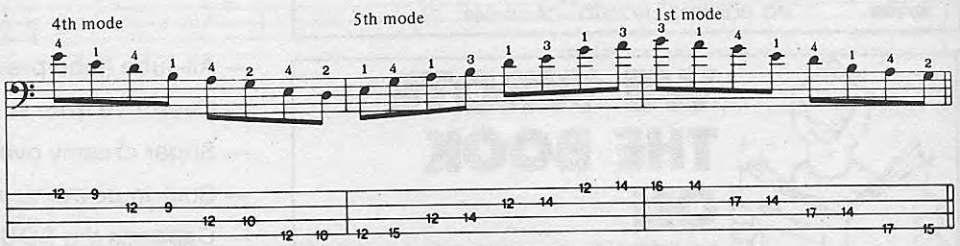
Another thing you should know about the pentatonic scale is that there are no "wrong" notes. If you were to play any two pentatonic modes together, the harmonies would work, much in the same way that any combination of the black keys on the piano produces sounds that are harmonious to our ears. This is because there are no half steps in the pentatonic scale to clash. This makes for great ways to harmonize melodies, bass lines and bass solos. Try recording Ex. 2, or have a friend play it, and then play any of the given modes and explore the different harmonies. Ex. 3 is your typical Steve Harris bass riff. It's based on the E pentatonic minor scale, which is the fifth mode of the G pentatonic major scale. What's so important about that? The importance is in relating the E pentatonic minor to its relative major—in this case G. Now you have the whole neck to work with and not just the box of the E pentatonic minor pattern. To find the relative major scale from other pentatonic minor scales, simply go up a minor 3rd (three frets) from the root of the minor scale. The note you will be on is the root of the relative major scale. See Ex 4.

Ex. 1

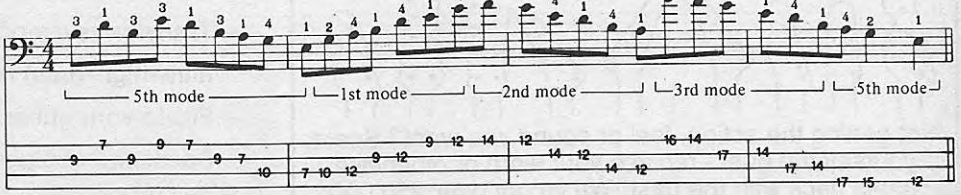


Ex. 2

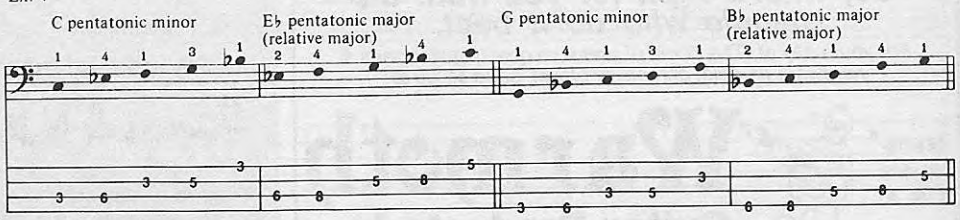




Ex. 3 Steve Harris type lick



Ex. 4



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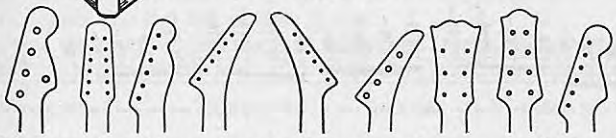

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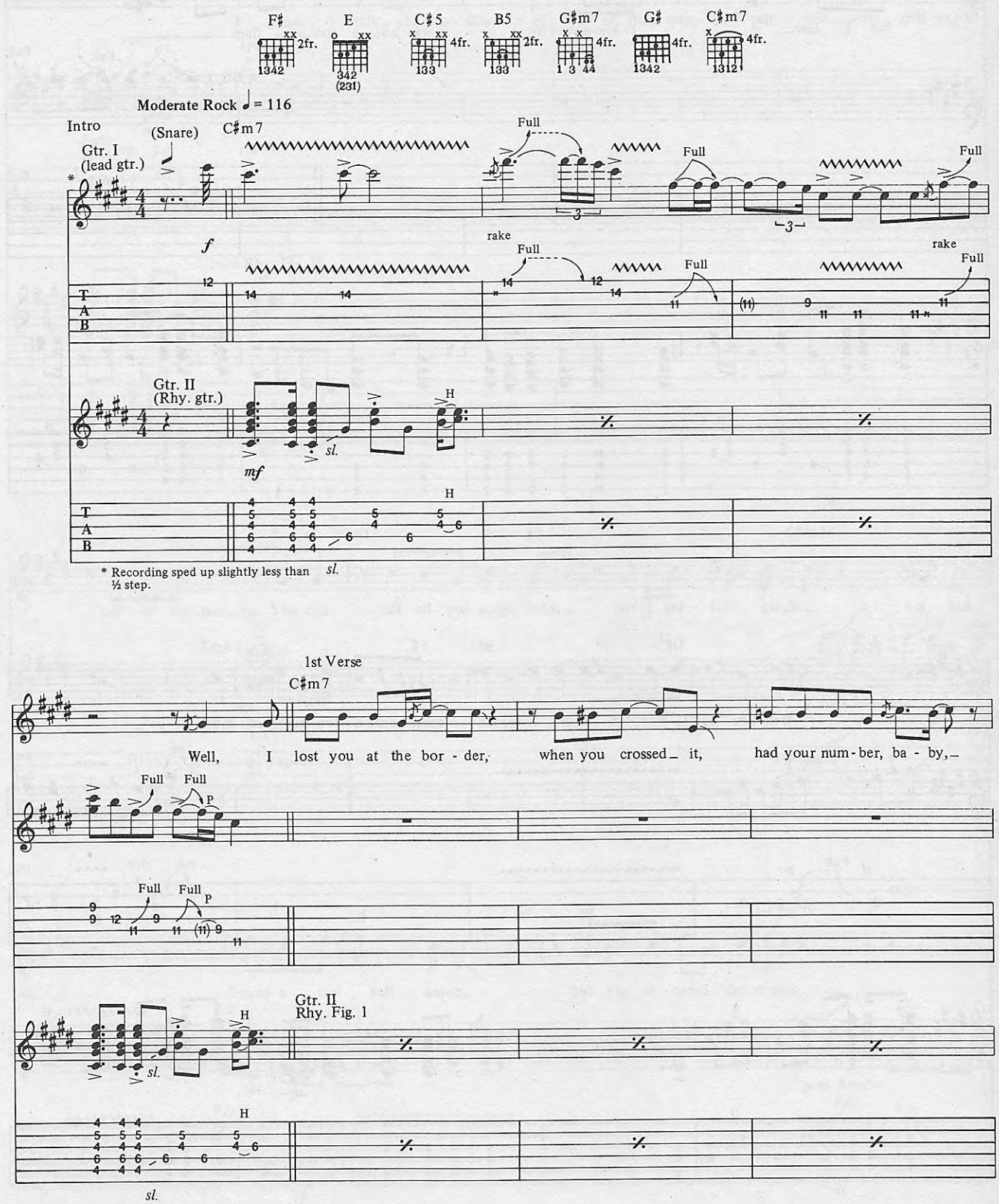
Tablature Explanation page 33

CONFIDENCE MAN

As Recorded by the Jeff Healey Band
(From the album SEE THE LIGHT/Arista Records)

Words and Music
by John Hiatt



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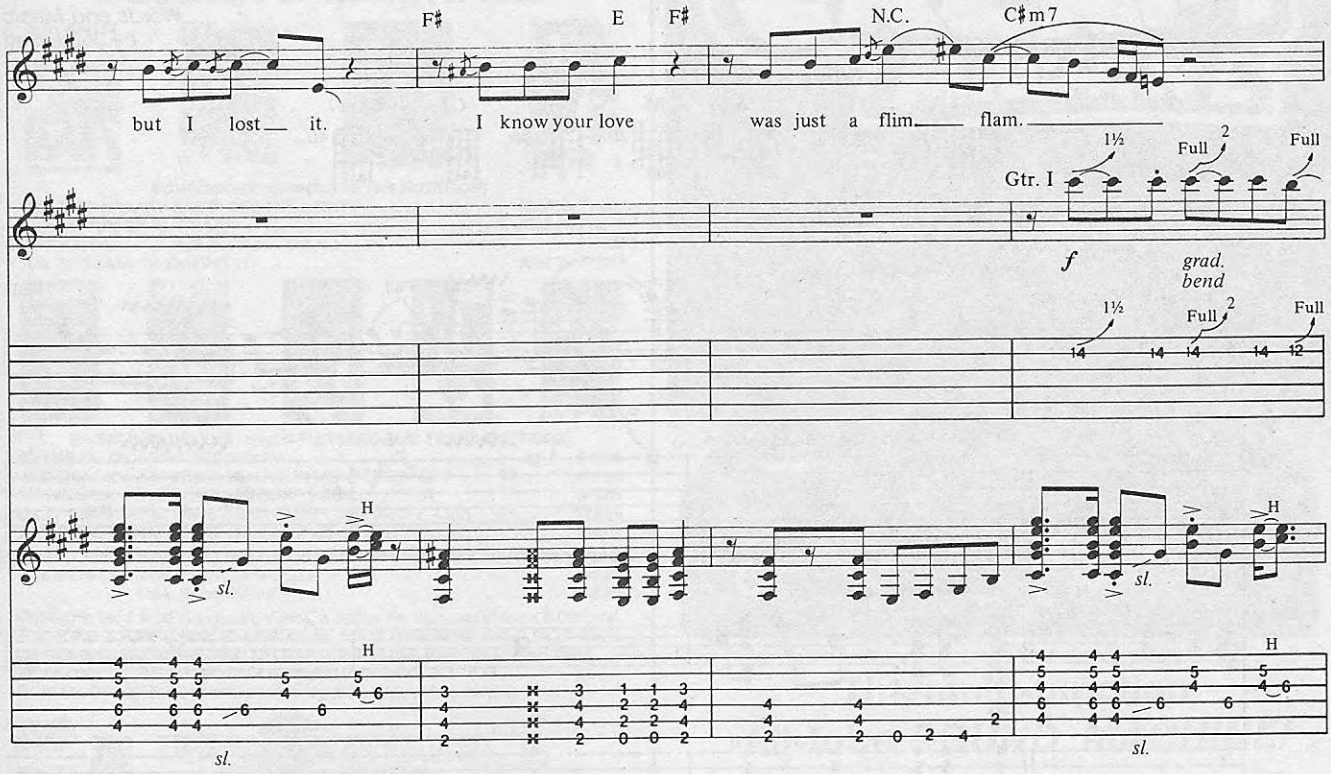
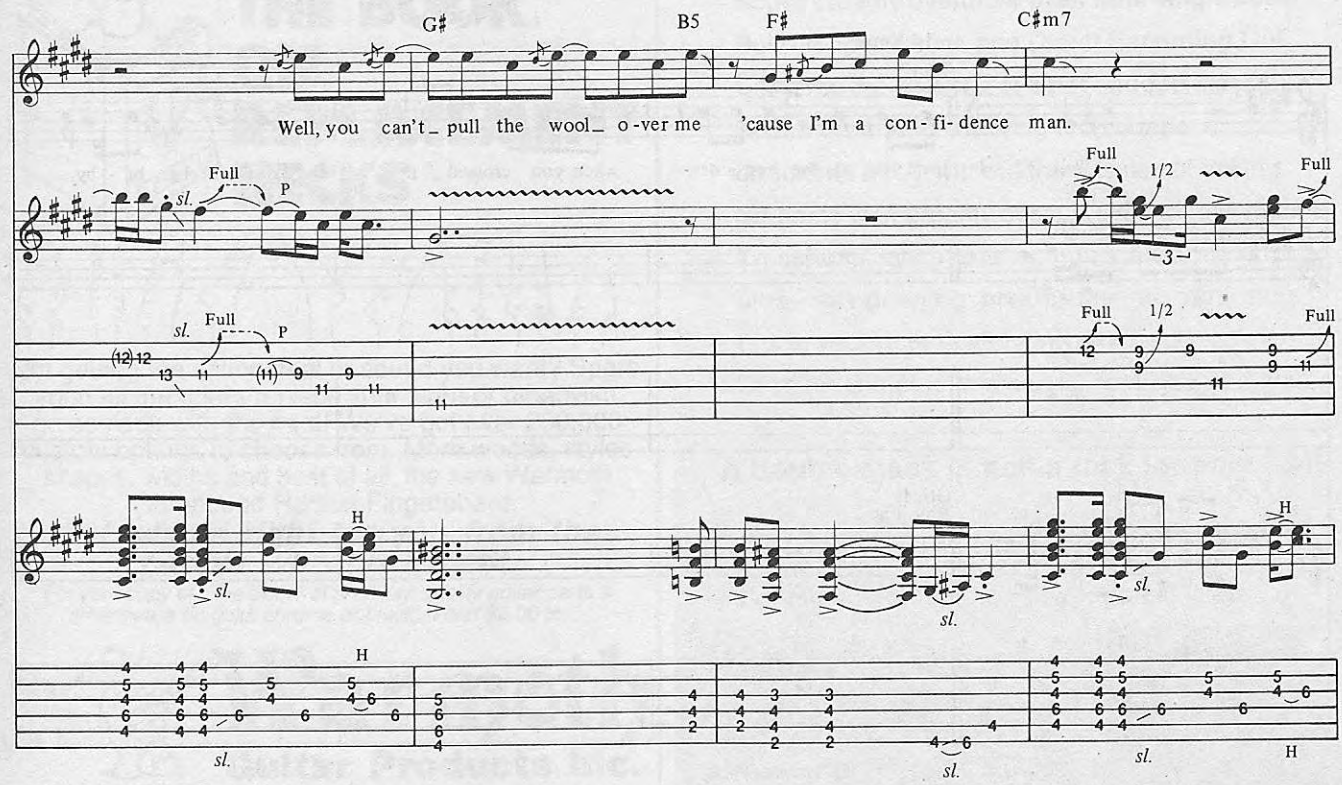
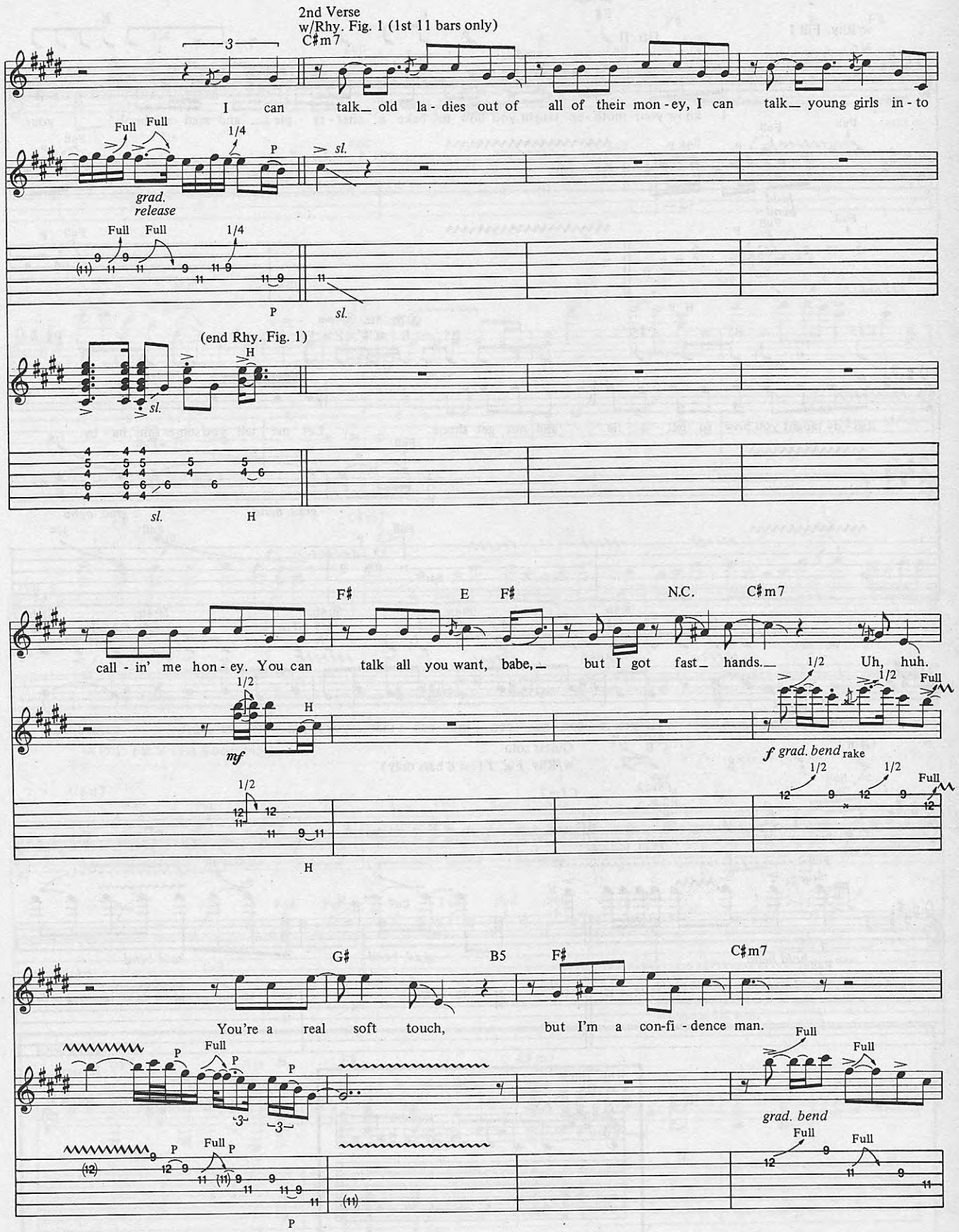
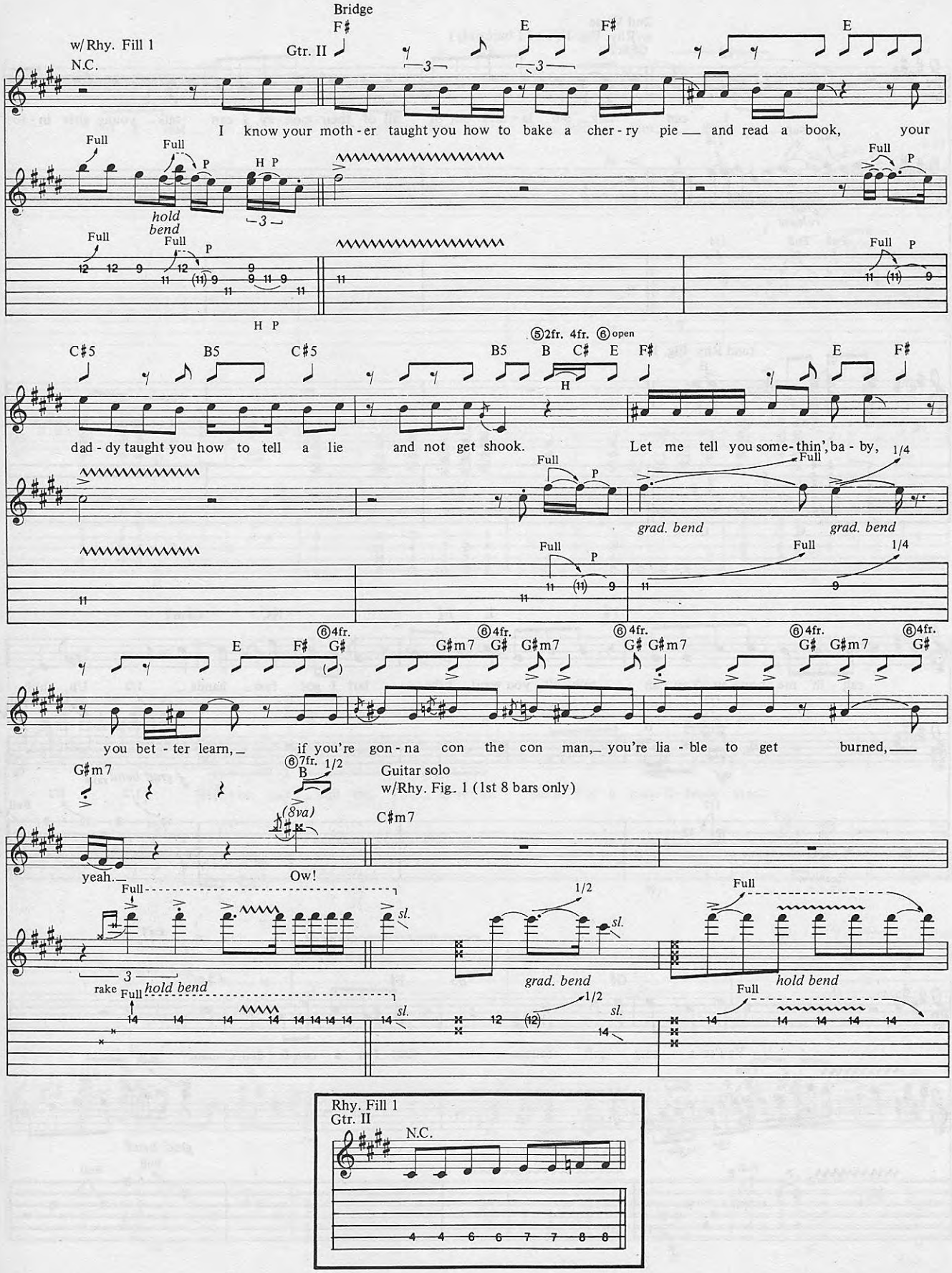
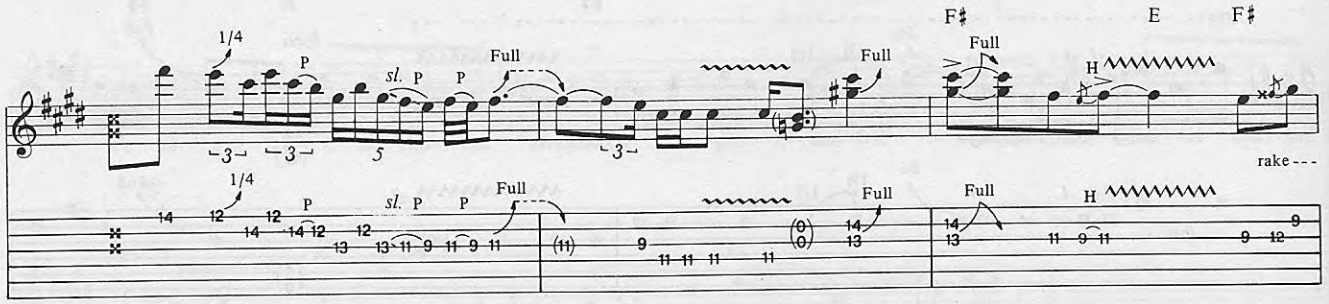
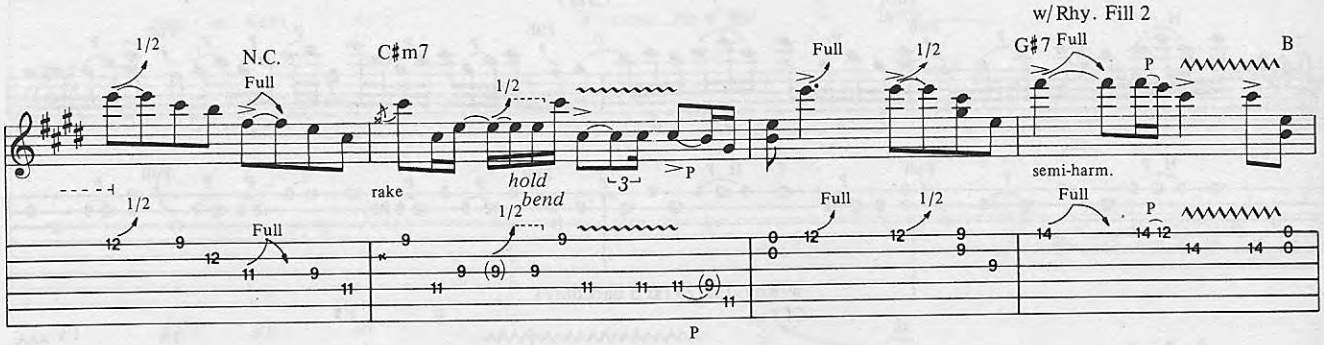

F♯
E
F♯
N.C.
C♯m7
but I lost it.
I know your love
was just a flim flam.
Gtr. I
1½
Full
2
Full
f
grad. bend
sl.
H

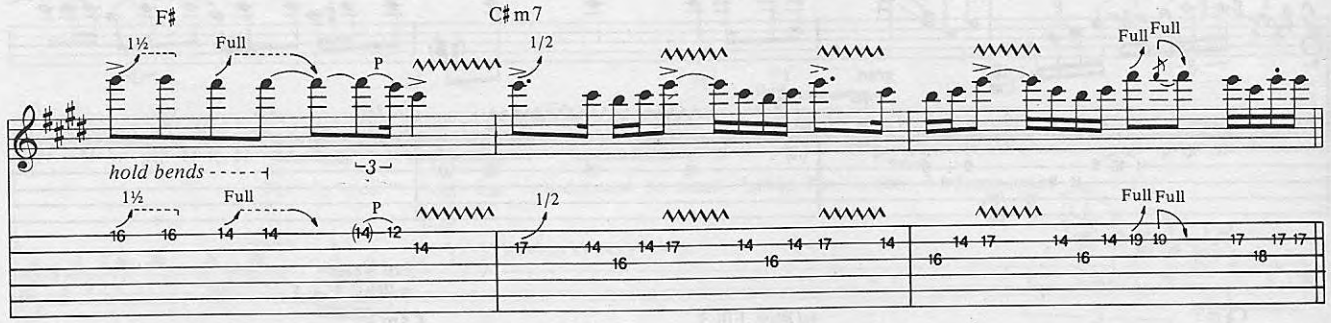

G♯
B5
F♯
C♯m7
Well, you can't pull the wool o-ver me 'cause I'm a con-fi-dence man.
Full
sl.
P
1/2
3
H


2nd Verse
w/Rhy. Fig. 1 (1st 11 bars only)
C♯m7
I can talk old la - dies out of all of their mon - ey, I can talk young girls in - to
Full Full
1/4
P
sl.
grad. release
(end Rhy. Fig. 1)
H
F♯ E F♯ N.C. C♯m7
call - in' me hon - ey. You can talk all you want, babe, but I got fast hands. Uh, huh.
1/2
mf
f grad. bend rake
Full
G♯ B5 F♯ C♯m7
You're a real soft touch, but I'm a con-fi - dence man.
grad. bend

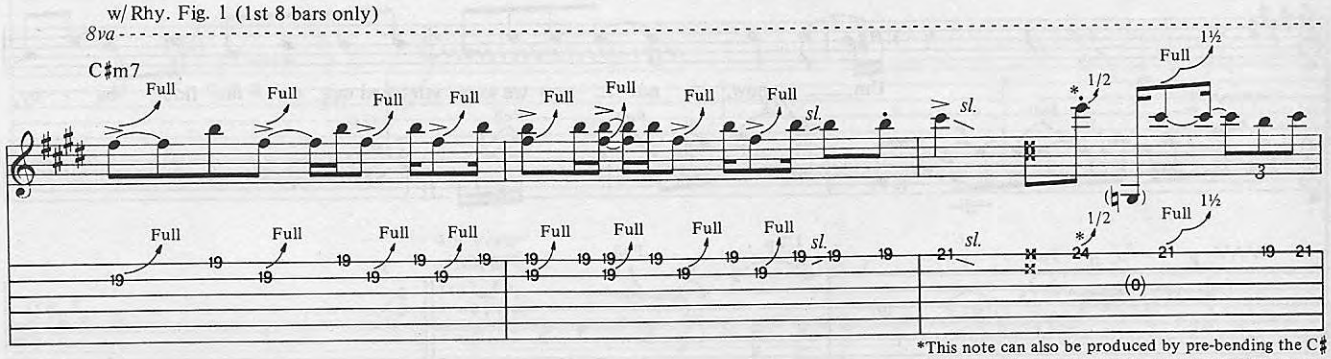

Bridge
w/Rhy. Fill 1
N.C.
Gtr. II
I know your moth-er taught you how to bake a cher-ry pie and read a book, your
dad-dy taught you how to tell a lie and not get shook. Let me tell you some-thin', ba-by,
you bet-ter learn, if you're gon-na con the con man, you're lia-ble to get burned,
Guitar solo
w/Rhy. Fig. 1 (1st 8 bars only)
(8va)
Ow!
yeah.
hold bend
grad. bend
rake
Rhy. Fill 1
Gtr. II
N.C.



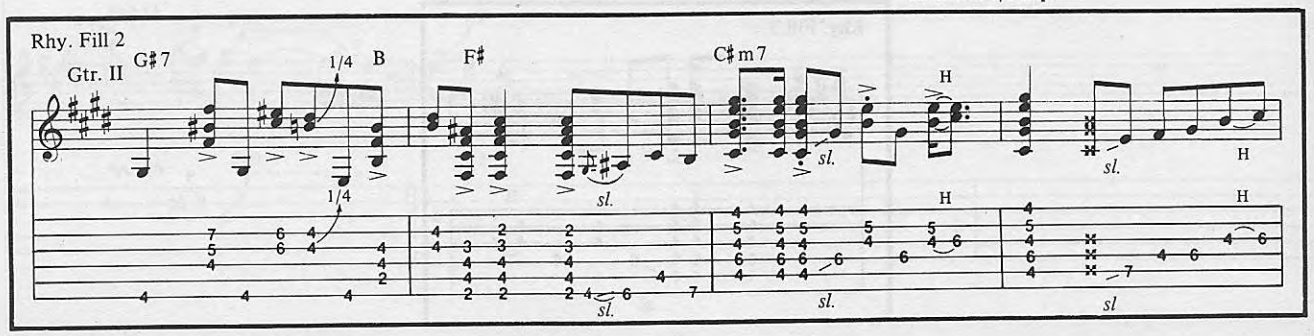


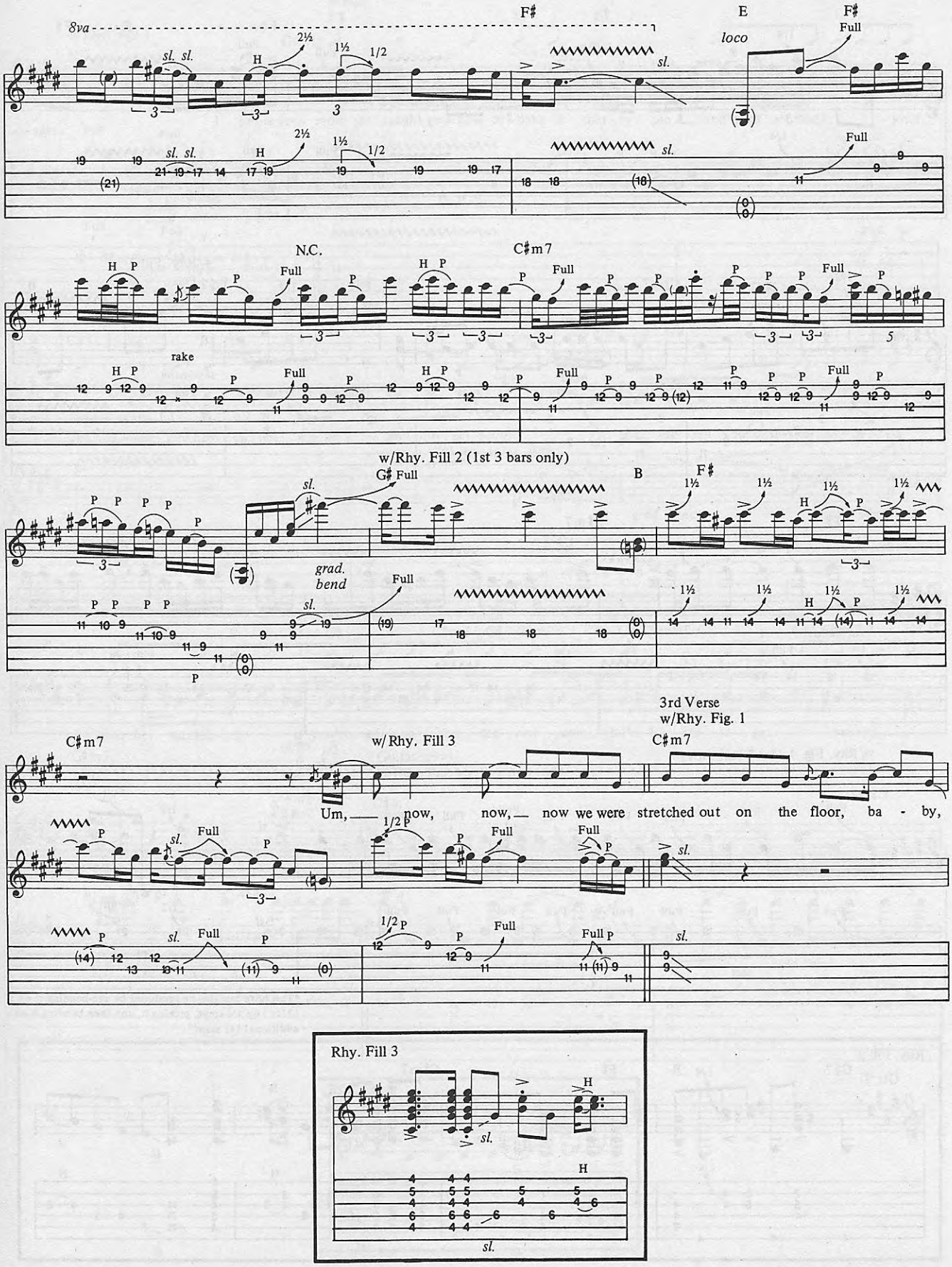


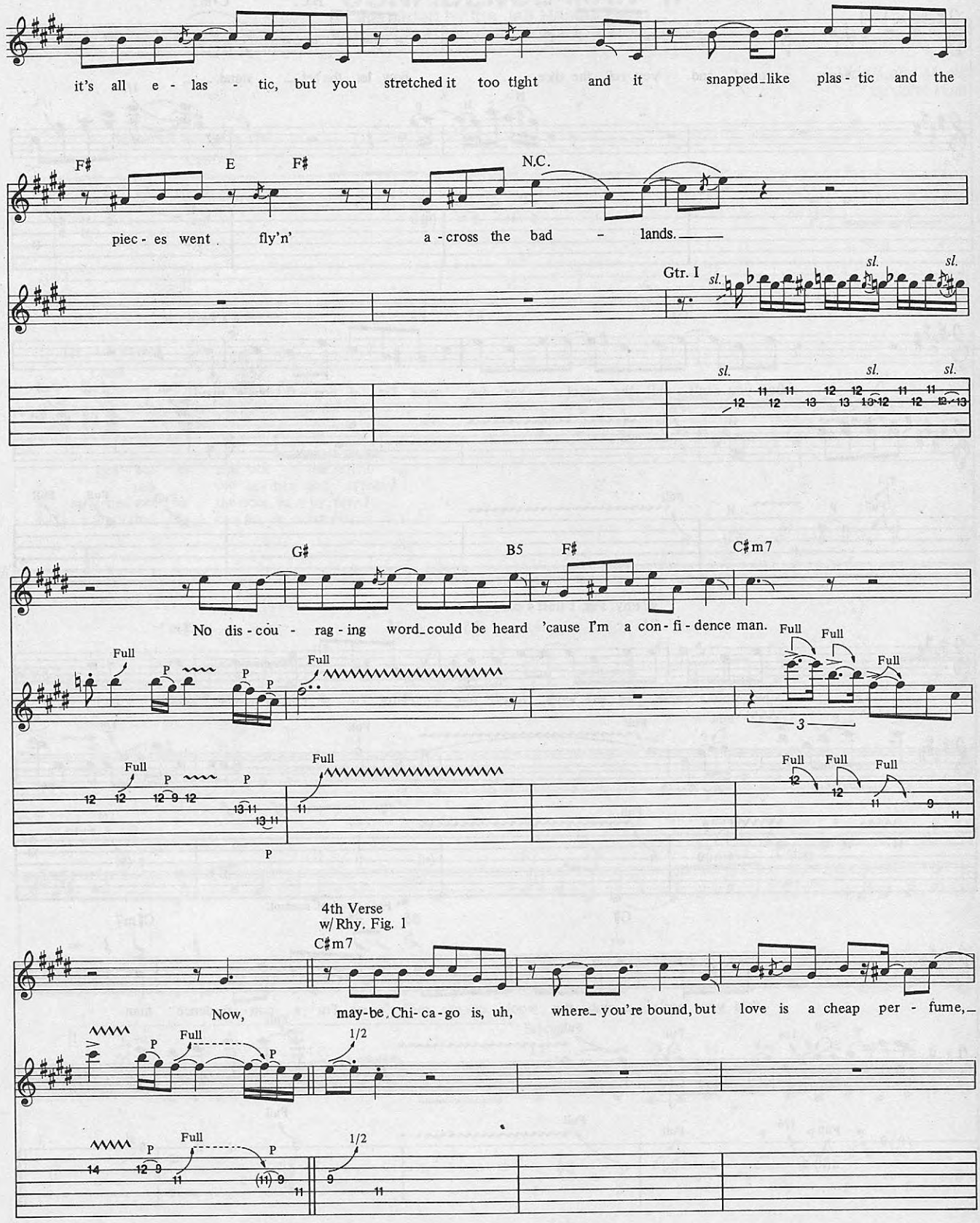
w/ Rhy. Fig. 1 (1st 8 bars only)

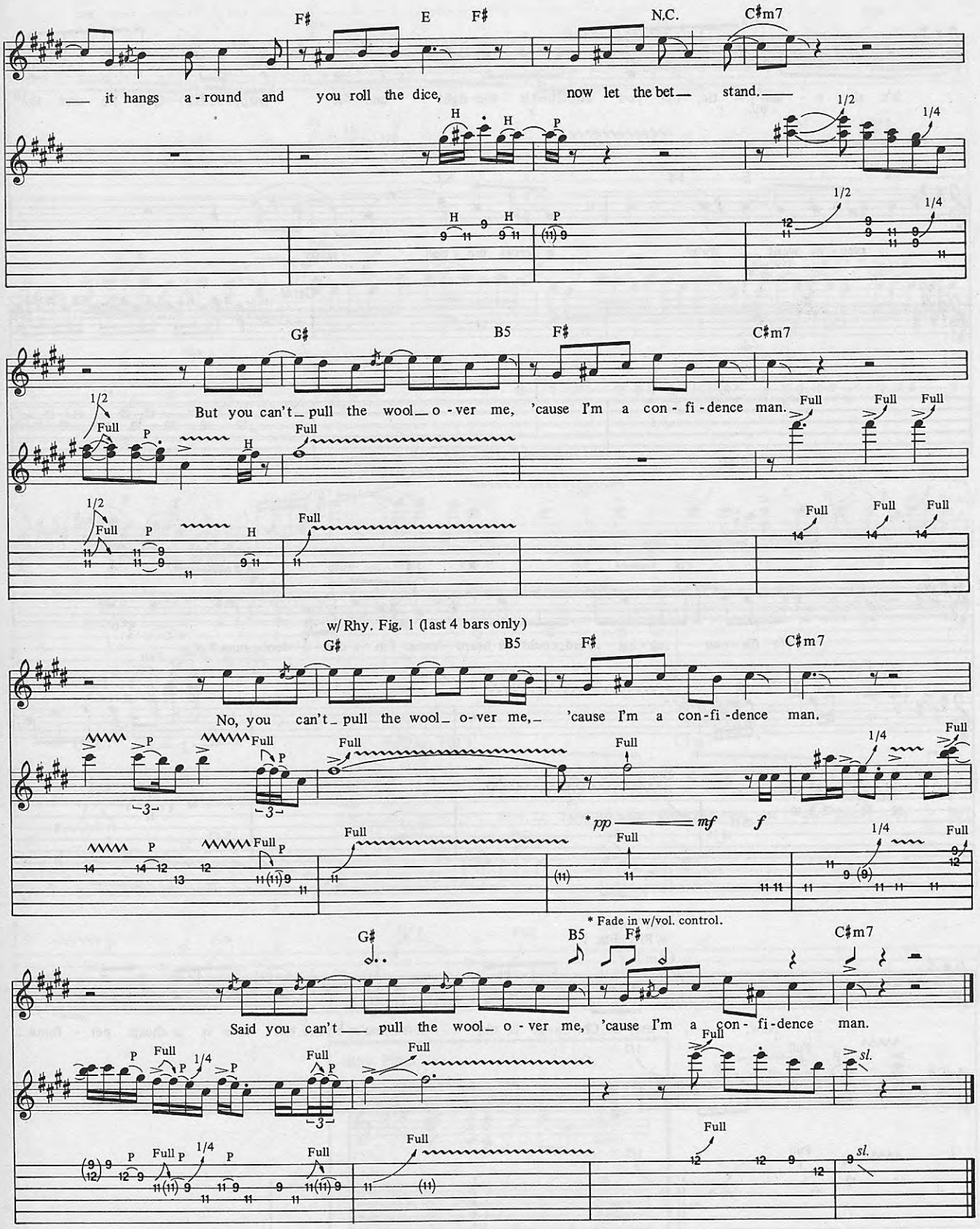


*This note can also be produced by pre-bending the C♯ (21fr.) up 1½ steps, picking it, and then bending it an additional 1/2 step.




8va
F♯
E
F♯
loco
Full
N.C.
C♯m7
rake
w/Rhy. Fill 2 (1st 3 bars only)
G♯
B
F♯
grad. bend
C♯m7
w/Rhy. Fill 3
3rd Verse
w/Rhy. Fig. 1
C♯m7
Um, now, now, now we were stretched out on the floor, ba - by,
Rhy. Fill 3

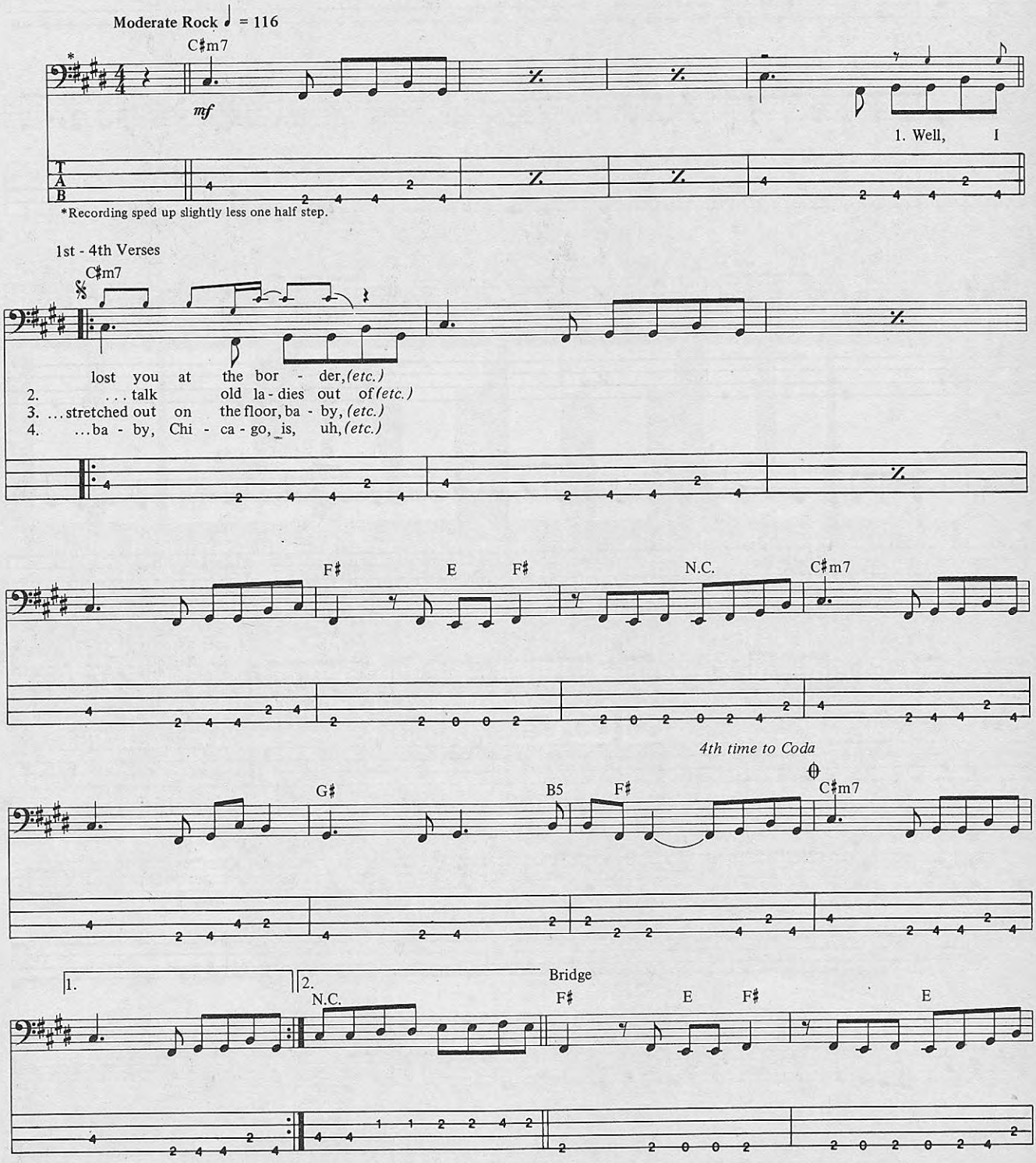

it's all e - las - tic, but you stretched it too tight and it snapped_like plas - tic and the
F♯ E F♯ N.C.
piec - es went fly'n' a - cross the bad - lands.
Gtr. I
sl.
G♯ B5 F♯ C♯m7
No dis - cou - rag - ing word_could be heard 'cause I'm a con - fi - dence man.
Full
P
4th Verse
w/Rhy. Fig. 1
C♯m7
Now, may-be Chi-ca-go is, uh, where_ you're bound, but love is a cheap per - fume,
1/2


F♯ E F♯ N.C. C♯m7
— it hangs a-round and you roll the dice, now let the bet— stand.—
G♯ B5 F♯ C♯m7
But you can't— pull the wool— o-ver me, 'cause I'm a con-fi-dence man.
w/ Rhy. Fig. 1 (last 4 bars only)
G♯ B5 F♯ C♯m7
No, you can't— pull the wool— o-ver me,— 'cause I'm a con-fi-dence man.
* pp mf f
* Fade in w/vol. control.
G♯ B5 F♯ C♯m7
Said you can't— pull the wool— o-ver me, 'cause I'm a con-fi-dence man.

BASS LINE FOR
CONFIDENCE MAN

As Recorded by the Jeff Healey Band
(From the album SEE THE LIGHT/Arista Records)

Words and Music
by John Hiatt



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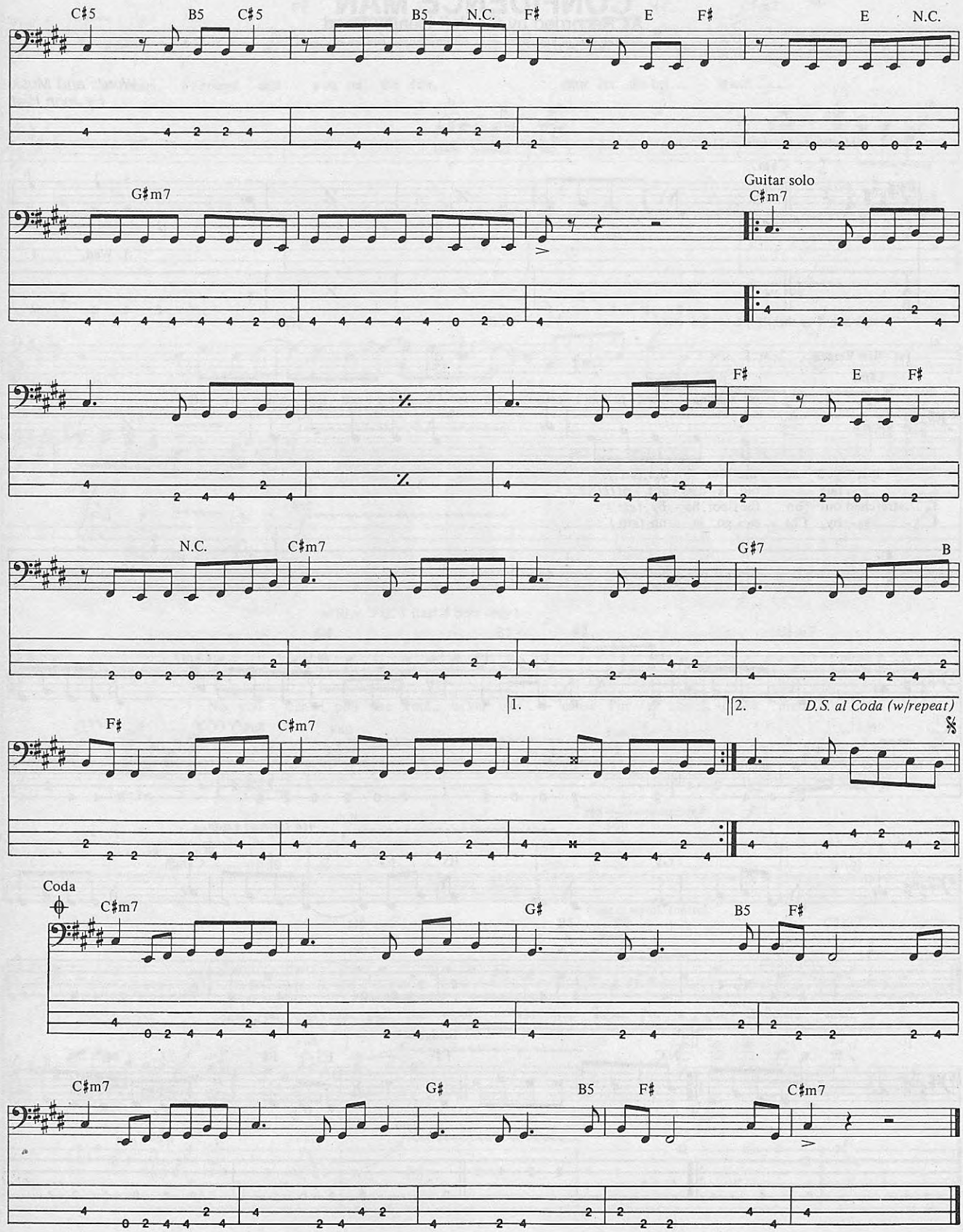
C♯5
B5
C♯5
B5
N.C.
F♯
E
F♯
E
N.C.
G♯m7
Guitar solo
C♯m7
F♯
E
F♯
N.C.
C♯m7
G♯7
B
1.
2.
D.S. al Coda (w/repeat)
F♯
C♯m7
Coda
C♯m7
G♯
B5
F♯
C♯m7
G♯
B5
F♯
C♯m7

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JEFF HEALEY

LEARNING THE BLUES

by Andy Aledort

If you're looking to credit someone for the blues renaissance guitarists are currently experiencing, the unlikeliest likely suspect would have to be David Bowie, of all people. It was Bowie, you'll recall, who recruited Stevie Ray Vaughan to play a heavily Albert King-influenced solo on his 1982 mega-hit, "Let's Dance," which offered just the kind of refreshing blast of soul that was missing from so many generic "L.A." solos of the era. Following Stevie Ray's meteoric rise, guitar-based rock and an interest in the blues has grown steadily, and for Jeff Healey, just sixteen when Stevie Ray released *Texas Flood*, the last six years has been a perfect time to develop a powerful style that has it's roots in the stone blues of Otis Rush, Albert King and Albert Collins, as well as in the explosive innovations of Jimi Hendrix. Add to this formula the fact that Jeff has been blind since the age of one, and has created his own way of playing the guitar, holding it on his lap and fretting in a style akin to the left hand of a pianist. This doesn't seem to be much of a handicap, as Jeff can play some of the fastest riffs, widest bends and scariest vibratos you've ever heard, some while jumping around on stage and playing with his teeth.

Jeff has been playing to packed houses all over this country as well as his native Canada, blowing the roof off every club he hits. His first Arista record, *See the Light*, charted strongly, while his rendition of Freddie King's "Hide-away" was nominated for a Grammy. He's also appeared in *Road House*, a major motion picture featuring Patrick Swayze. One can only guess what the future holds for this young man with a mission.

How did your unique style originate?

I got my first guitar when I was three. I tuned it to a chord and played with a steel bar. It was the only logical way I could figure out at that point. A few years after that I was taught the standard way to tune. I became comfortable holding it flat on my lap, so I stuck with that position and worked on all my chords. Once you know your chords you can move into leads. Quite logically, my hand wouldn't go around the neck. I just didn't see that as being a comfortable way of playing. I didn't think of it as being anything different or anything that people would stare at. I'm still a believer that it doesn't matter how you hold it or tune it, it's what comes out that matters. Albert Collins tunes his guitar to an Fm and moves everything out with a capo. What comes out of that guitar is what makes it. If I could play the standard way that's probably how I would have done it, but I can't. This is how I learned.

Who were some of your earliest influences?

I started off, first of all, with parents who listened to different types of music. My mother listened to a lot of country, my dad listened to a lot of jazz. When I got a radio, at three or four, I started listening to what was happening in '69 and '70. Somewhere along the line it came together. I never was an avid rock 'n' roller until my mid-teens, when it became the way to be cool in high school. I listened to a lot of music and played a lot of country and jazz. Somebody introduced me to blues, and I put that together with a lot of the rock 'n' roll that I had grown up listening to, because you couldn't get away from it on Top 40 radio.

In "Blue Jean Blues," there was a bit of your solo that reminded me of "Since I've Been Loving You."

It might have crept in. Of course, where did Jimmy Page get his ideas? It's a whole evolution. The only person I can think of in the 20th century who took music for what it was and moved it by leaps and bounds by improvisation was Louis Armstrong in the late 20s. He showed people what improvisation was all about. People took it in gradual steps from there. With most music and most instrumentalists you can always trace a player back to where they came from and what they did and what they were listening to. You're rarely going to find such a genius who will come up with a whole new thing. It's like Schoenberg and 12-tone music or something. It's not going to be all that commercially successful. What we've had an awful lot of throughout the century is people who listen to a lot and put those ideas all together to form a new sound, a new style. But it's all ideas from other places.

Rick Gould

There is so much outcry about white people stealing black music. Look at people like Elmore James and Muddy Waters, who took stuff directly from people like Charlie Patten and Robert Johnson. They literally took their music and put their name to it. That argument is null and void in my book. But who cares? The fact of the matter is somebody else did it and did it a little differently. You can certainly tell their style, and if you listen to enough music you can tell where they got things.

What were some of the records you picked apart?.

I started off with Scotty Moore and Chuck Berry, rockabilly, the basics of rock 'n' roll guitar. I learned those solos backwards and forwards. I knew the "Johnny B Goode" solo and nobody that I ever heard do "Johnny B Goode" has ever played the solo exactly as it was on the record. It's great. I moved into a lot of Eric Clapton's thing with Cream and John Mayall's Bluesbreakers. One thing I had myself learn when I was 14 or 15 is the solo from "Have You Heard." It's a very emotional solo. Clapton was 21 or 22. The genius of Eric Clapton is that he's managed to take all of the major blues elements, everything that was important with blues, and fuse it. He put it all together and then played it back to you. His mind was a human recorder. It just heard everything, went through all of it, and picked out all the good stuff. But it's the way he put it together. I'm not saying he is a copy artist. I think he's a genius. Another solo that I love is from the studio version of "Spoonful." A lot of my buddies and I learned it and played it. Learning solos like that is so beneficial to the beginning guitar player, because I know a lot of guys who say I don't want to copy anybody's solo or know this or that. They suffer because they start off with no background. They try and let their fingers and an undeveloped music mind do the work for them. They can't. You need the background. I've always said to people who ask me about learning improvisation to learn somebody's solo backwards and forwards. If you can hear the first note, you can play the rest. Play that a few times and then start doing it in different keys and mixing up the ideas in the solo. The next thing you know, you're improvising.

What was your performing life like before you had a recording contract?

Before I signed with Arista, I ran the whole gamut in Toronto and surrounding areas without really getting anywhere. I worked with a lot of different bands, none of them under my name, a couple under my direction. We worked bars at best. I started playing bars when I was 14, now I'm 22. As far as recognition growing, in July of '85 I got a chance to meet Albert Collins, working a week-long gig in Toronto. I got up and played with his band. He told me to come back any night I wanted, but I had to come down on Saturday because Stevie Ray Vaughan was going to be in town and dropping in to play. He said, "I want the two of you to get up and play together." That was about 100 shocks at once. To make a long story short, that's what happened. A lot of the media had been notified that Stevie Ray was coming to this club. Then this unknown kid comes up there with him. It was a great turning point for my career. Up to that point I had left high school, attempted college in a music program for two months, which I hated, and checked out to start working full time. I worked all sorts of things throughout the following year and nothing was getting anywhere. A lot of bands didn't want this guitar player who, one, played guitar flat on his lap, and two, was blind—both of which would be two immediate media and public gimmicks. I never thought of it that way until the bands themselves pointed it out.

Did you sing at that time as well?

Sometimes. I became the singer in this band because it seemed to be the way to go. In other bands with five or six pieces, we all sang and worked out vocal arrangements and each of us would take a lead. In this band I wasn't left with

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much choice. After the Stevie Ray thing I had to get a band together or else let things go. This was my make or break chance, as far as the Toronto market, which is a major music market in America. I used some of my old buddies who were all part of a throw together band. We worked under my name and they got tired of being pushed into the background, so we parted company. Tom Stephen I had jammed with before the Stevie thing, and I used him for a few gigs and we liked playing together. He said we should get someone serious as a bass player. I had been working with other guitar players and keyboard players. We decided to go the bass player route first. Tom had worked with Joe Rockman a couple of times and asked if he wanted to get together for a jam. I never thought of a three-piece before that. I was never that confident. It was a magical chemistry that worked. I was 19 at the time and we've been working together for over three and a half years.

What got you to a recording contract?

It's been a sort of ladder that we're continuing to climb. First we put the band into small bars in Toronto and worked up the act for a few hundred people. Then we took it out on the road and tried it out for people across Canada in major centers. With the money that we eventually started making from that, we got our independent single and video together. We got airplay on the radio, then took the video and press clippings down to New York, looking for a record deal. Eventually, we met the right people.

When did performing in the movie "Roadhouse" come into play?

After we'd signed the record deal and we were working on getting the first album together, we contacted a few producers, Jimmy Iovine being one of them. He got our video at the same time as he got a script for the film, "Roadhouse." The script called for a blues rock band with a young blind guitar player, who played flat on his lap. He'd just seen the video and he said, I don't believe this. The writer of the book which resulted in the script was from Toronto, and had either seen the band or read some press that made him aware of the band. The soundtrack made it easy for us to work with Jimmy Iovine for the movie. We did it at the Complex in Los Angeles, which is part owned by Greg Laydani. So Greg got a chance to see the band and when it came down to recording the album we needed a producer and went to Greg. He helped with arrangements. Not that we weren't capable of it. We had our own live arrangements of things. He said, this is great, but he was good at hearing how the band should sound on record.

Were these songs you had been playing live for a long time?

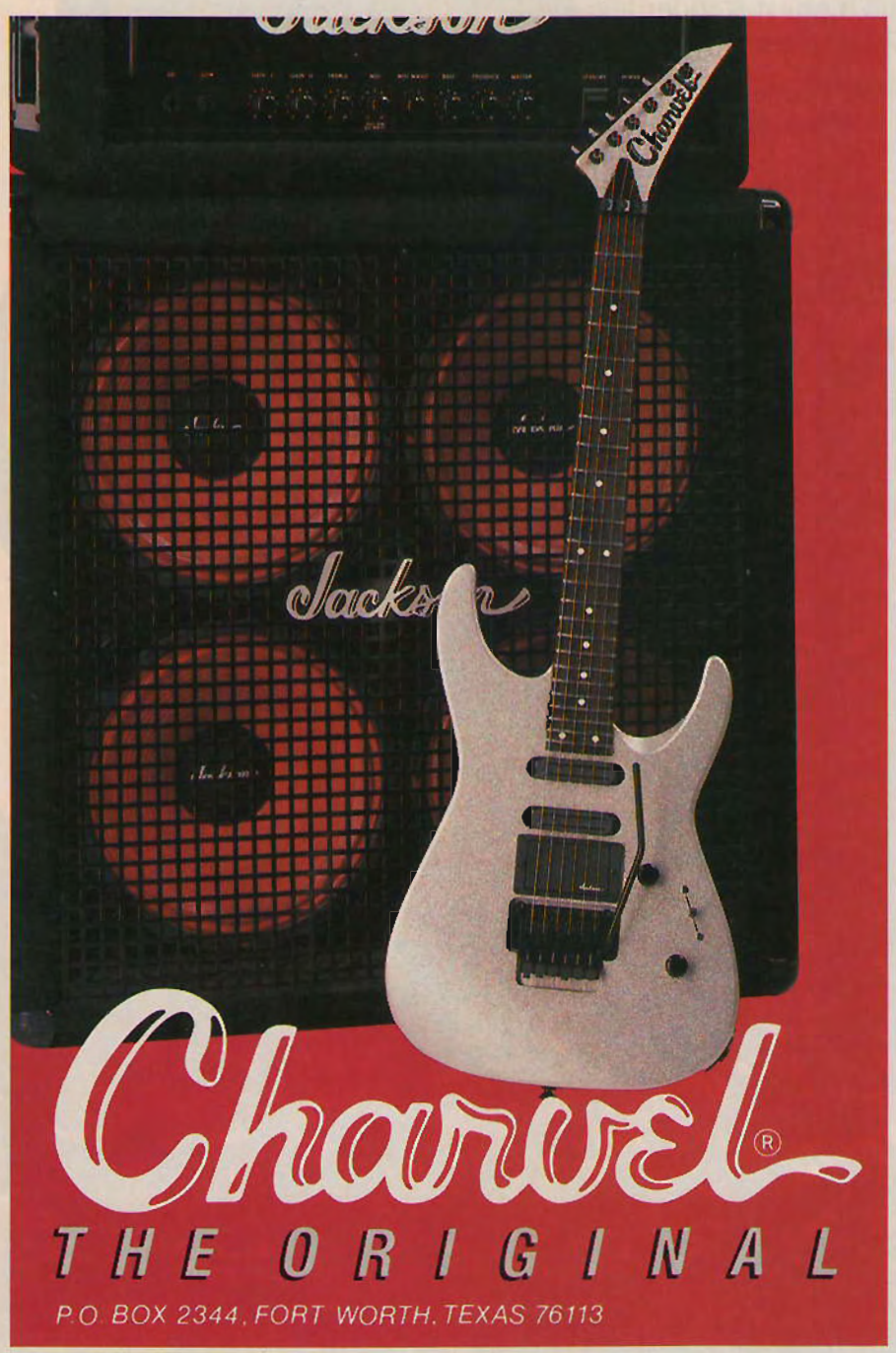
Some of them. The songs contributed by the record company: "Confidence Man," "Angel Eyes," "River of No Return," and "Someday, Someway," we hadn't really done live beforehand. Our own tunes we'd been performing live for some time. "See the Light" was one of the first originals that we were doing. We actually recorded it previously and released it independently in Canada, complete with a video. We sold about 5,000 copies and signed a deal and basically took it out of production. It wasn't needed anymore. It had been something to sell off the stage when we were traveling and it worked very well. It was a good promotional tool. It got radio play.

Do you have a favorite guitar performance on the album?

"Blue Jean Blues" is a standpoint. I'm probably the hardest critic on myself as a guitar player. That's the one song that I don't want to redo when I hear it. As far as songwriting goes, I'm quite happy with "I Need to Be Loved" and "That's What They Say."

I can't help but notice your use of dynamics as a live performer.

I like to bring it down. When you bring it down, people can appreciate it when you come back up. Then they can ap-



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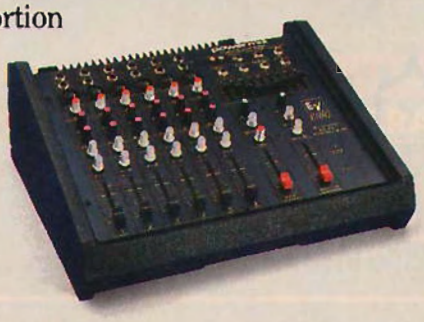

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preciate it when you come back down again. I have fun with an audience. The main thing with this band is that we don't take our music seriously. By that I mean we're not artistes, who mentally plan everything that we're going to do down to the beat. We have a lot of fun and anything can happen in the show. Last night I felt like changing guitars in the middle of a tune and signalled to the roadie to bring me another guitar. I can be very strange that way. It's part of keeping the spontaneity of the whole thing going. That's a priority. When I play a show I don't think of myself as above the audience. I was part of and still am part of the audience, too. I try to give an audience what I would like to see. Not that I always succeed. The whole band works off pure emotion. That's how we've always wanted to work. I think my jazz background has a lot to do with that. Jazz performances are very emotional, sort of spur of the moment things. So I like to keep my own blues/rock band in that frame of mind.

One thing about the blues, or a guy like Albert Collins; he'll play the same four note riff 40 times in a row and you don't know if he's kidding or serious.

Only Albert can make that riff sound like that and he knows it. Most of the people in the audience are not musicians and they are not there to criticize or compliment you. They are there to be entertained. You have to do that in all the ways possible, from your smile to your facial expressions and hand movements, to what you say and how you say it. There is so much wrapped up in entertaining, apart from any virtuosity.

In the middle of a wild solo last night, you drank a glass of water. It was like a ventriloquist.

It's certainly one thing you can do when you're losing your audience. It's another little stop to pull. It was never meant to be a schtick. The thing is, you can't take a drink when you're singing. Trying to take a drink between songs slows up the show. But you've got to do it sometimes. If I'm jamming with five or six people and two of them are guitar players and a keyboard player, there's so much going on I can just lay down some rhythm and I can smoke a cigarette or something like that. There was a guy who played all over Canada and a little bit in the U.S. who had a Hendrix tribute, Tony Springer. He was one of my heroes as an overall player. When we were good enough friends that I could do it, I decided to pick the guitar up and put it behind my head and I managed to keep playing. I did the same thing with my teeth, and we had a great laugh over it. But the audience went nuts because there were the two of us going at it. Then

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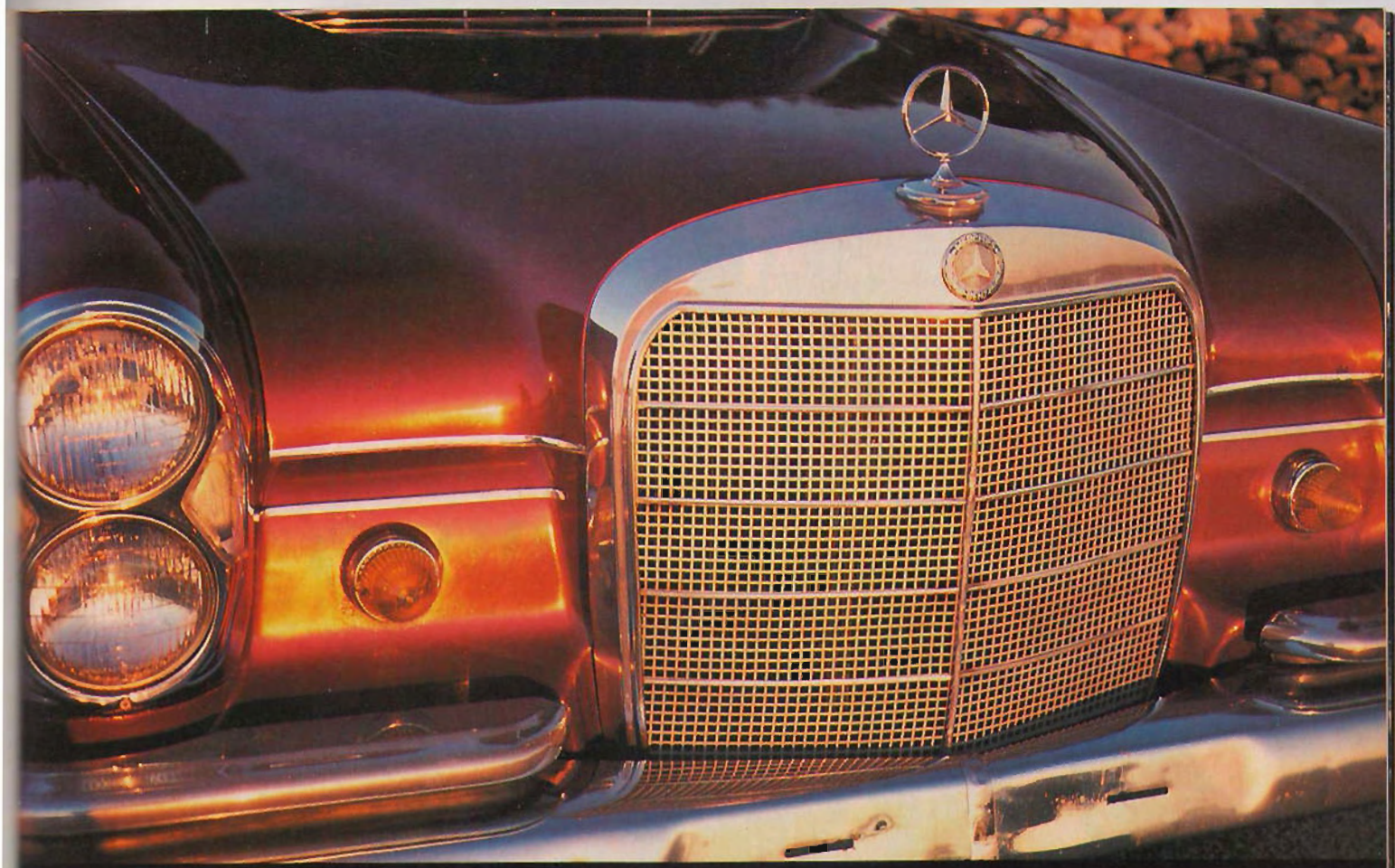

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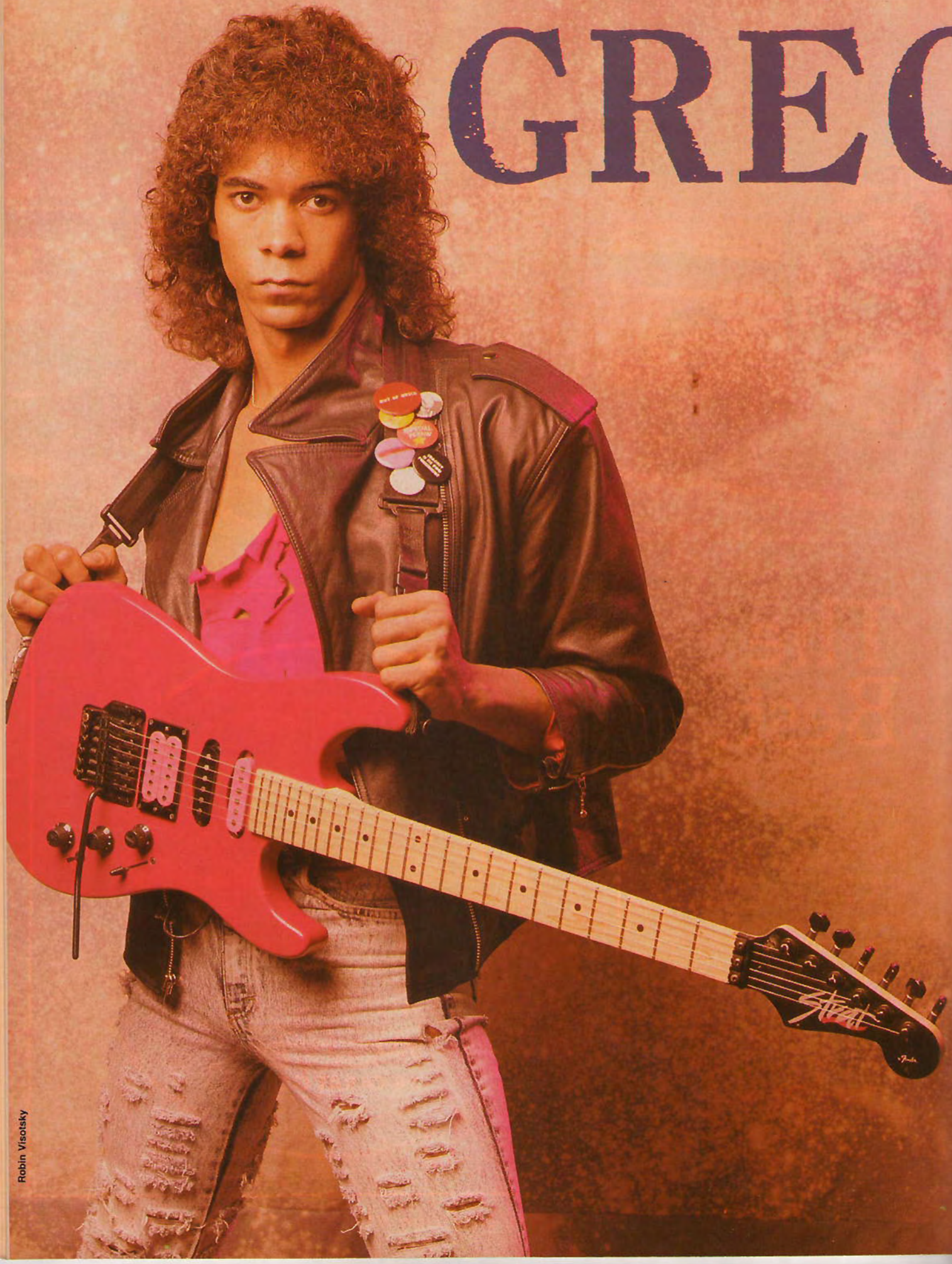

Robin Visotsky

G HOWE

A GOOD NIGHT'S WORK

by John Stix

Among the hottest new guitarist's out today, Greg Howe has been ripping up the Philadelphia area of late with Howe II, a vocal rock band he has with his brother, Albert. But earning a living took a temporary back seat while Greg went off to take a shot at the Best New Instrumentalist category in this year's guitar polls, with his burning solo album, *Greg Howe* and its vocal followup, *Howe II*. Now, with the polls showing him gaining visibility every day, Howe is back on the job, playing one nighters and cover tunes. Part of the job, the best part, we like to think, had Greg sitting down with GUITAR For The Practicing Musician for a detailed chat.

Did you join the rest of your generation and start guitar because of Van Halen?
No, my brother Albert and I always pretended we were the Beatles. We took tennis racquets and jumped around on the bed pretending we were the Beatles in concert. One day we were driving down the street and my dad said, do you guys want to take lessons? I always wanted to play drums, but Albert said it first, so I took guitar. I started lessons when I was ten. After about three months I learned how to play "Mary Had a Little Lamb" on the high E string. I'd go home and play chords. I learned open chords like C and F and my brother and I would write songs. I knew most of the corny melodies the guitar teacher would have me go home and learn, so I'd never practice sight reading. I'd go back the next week and when he said, play the melody, I wasn't reading it. I was just pretending.

How good were you when you began? You sound like a natural.
I'm not a natural player. I picked it up quickly, but not in a lead guitar sense. We were into writing songs way before I was into being a lead guitar player. I never noticed guitar solos when I was young. I was always trying to figure out the chords that fit under the melody. I used Rod Stewart tunes and anything on the radio. I did a lot of Beatles songs. I never paid attention to lead guitar. It wasn't until I listened to a few Zeppelin albums that I thought it would be cool to play the solo in one of these Zeppelin tunes. The thing with Zeppelin tunes is they had a lot of riffs rather than just chords. I had to actually start learning single note things. A long time ago my mom used to be a foster mother. She took foster kids in. When I was 11, we had a kid who was 16 who played guitar. He would play and I would always just play the chords. One day he bent this note and I said, how did you do that? That was the first thing that got me into wanting to play the guitar as an instrument rather than just use the guitar for accompaniment.

Did you take it up with more seriousness after that?
I was still nonchalant. I ran into pentatonic scales and figured them out. Since they fall so comfortably on the guitar I started improvising, probably before I even knew what I was doing. Finally I could play a couple of Jimmy Page solos—"Black Dog" and "Stairway to Heaven." They weren't that difficult for me to play. So I thought, I can improvise in any key, thinking that pentatonics were the only thing and that was it. "I can play Jimmy Page and he's the greatest, so I must be pretty good." I thought I'd mastered the guitar when I was in junior high! Then along came Van Halen and I was completely blown away. That's when I really got serious. Before that I would sometimes come home and play guitar or maybe midget baseball. After the *Van Halen* album, that was it. I destroyed four turntables slowing them down to learn everything that he did on the first three albums.

What amazed you about Van Halen?
Right off the bat, the technical stuff. When I first heard "Eruption" I thought the end part was done with one hand. I

had practically figured it out on the high E and G string. I knew the pattern. I could slow it down and hear the note pattern. To do that on the high E and G string requires incredible stretches. I almost figured it out that way and when I heard him on the record I thought he was so much smoother I couldn't believe it. I finally saw him in concert and saw what that is. I went home that night and by 3:30 knew "Eruption." That made it easier for the rest of the solos on the album.

How good were you compared to your local peers?

There weren't that many people totally into guitar. There were other kids who were into Page's playing. I always felt I was better than them because they would play two note licks in one position but I could improvise all over the place, even though it was all pentatonic. My brother and I have always had bands. My first gig was when I was in 5th or 6th grade. This was before we knew what a bass player was. I played guitar, my brother played drums, and this other kid played tambourine.

Did you have a signature song?

"Hot Legs" by Rod Stewart.

When did you decide to go full time as a guitarist?

Right about the time of the first or second Van Halen record. By the time I was into the first album, the second one was out. Three years ago, when I was 19, I got to a point of sounding exactly like Eddie. We were doing a Van Halen set in clubs. I don't mean I sound like him, just with the two-handed stuff. I mean I sounded like him in every way—vibrato, phrasing—it was starting to become natural for me to play like him. Everyone started telling me that I was just like Van Halen. At first it was a big compliment. Then I started to get nervous that I wasn't going to be able to have my own sound. I forced myself not to listen to him. I started to realize there are so many great approaches from other people. Some people excel in their sense of melody or their attitude. Jeff Beck is attitude, Pat Metheny for melody, Albert Collins for emotion. I love Robben Ford's tone. There are so many elements about a good player. Of course, not everyone is going to have all the elements that I would want, then everybody would play the same. Phrasing, to me, is the one element where there is a lot of room for improvement, especially for rock.

Do you have to go through a frantic stage in order to get past it?

No, subconsciously a lot of times people want to make sure the world knows what they are capable of before they back off. I don't mind hearing someone play, but I'm tired of hearing these guys who just blow their wad all the time. It bothers me when guys who don't have the patience or willpower to sit in their room and practice, sit there and say, 'I don't like that stuff anyway.' Too often it's coming from people who are just jealous that they don't have the technique. I don't think it takes a gifted person to acquire technique, I think it takes someone who wants to discipline themselves to sit down and take the time to work on fingering exercises. They can be very helpful. The things that I hear in my head as far as craziness goes are not necessarily easy licks. They are not necessarily lightning fast or easy fingering-wise. The more technique that you have the easier it is to execute anything, no matter what it is.

Why do you play fast?

To be honest, a lot of times it's an easy way out, an easy way to sound impressive. I tell people, if you ever see me warm up you'll probably see less of my chops, because when I get warmed up I get warmed up mentally. When I'm not warmed up mentally I have a tendency to fall back on fast licks that for most people sound impressive. That stuff does not impress me at all anymore. It's an easy way to not think. The plus is that often a group of notes says a lot more than fewer notes. If you play arpeggios, for instance, it's not so much how fast

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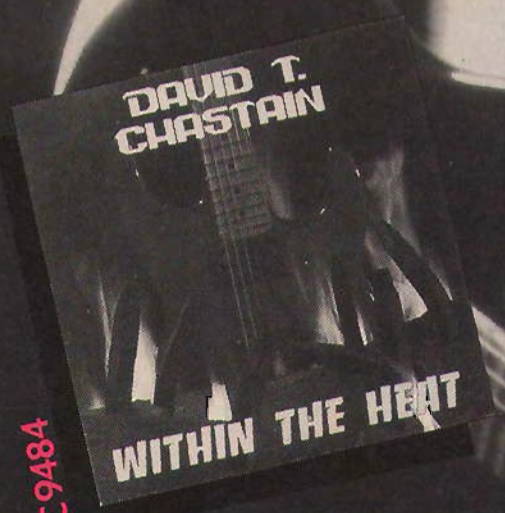

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you play them. A lot of rock players use them for the effect of covering a lot of ground. It sounds impressive. Jazz players have been doing arpeggios for years, but they are not doing it for that reason. They are doing it because over a certain chord or pattern they want these certain notes to be heard, because it's going to enhance the change or the solo. If you play an Em arpeggio over a C major chord you are going to get a major 7 tone. That's important, and sometimes there isn't enough time to get that mood and that little flurry creates emotion, just like a bigger chord creates a different emotion than a straight triad or root and 5th.

Paul Gilbert says speed is sexy and aggressive.

I don't do it for that reason. I don't define fast as aggressive. It's a group of notes. Nobody ever has to play fast. If you play one note over something, then it's going to be one feeling that you've got. That's a great feeling sometimes. Other times you want something different. Raw speed for the sake of it is usually pointless, like just a straight scale. If the right notes are in the pattern, it's very emotional. Holdsworth does it sometimes. It isn't so much that he's playing fast, but the group of notes together creates an emotion. Not because of the speed, but because of the notes. Sometimes there isn't enough time for you to create that emotion that you would get with that group of notes unless you fit them all in.

How do you prepare mentally?

I have to warm up. It helps me if I'm listening to Carlton before I go on stage. I'd listen to "Sleepwalk" and "You Got to Get It While You Can." There is brilliant phrasing in the solo. It's a perfect solo.

You get ready by listening to other people?

I have a tendency to get lazy mentally. Especially on stage, when people are yelling and they want to see you go nuts and do all the tricks. It becomes an easy way to impress someone after a while. Then you start thinking, I'm not going to worry about phrasing or bother with it because I'll bend a note here or there and they'll go nuts. That's not music, as far as I'm concerned. It's just going through the motions.

Did you use this mental process for the *Greg Howe* record?

Yeah. I listened to Larry Carlton or Joe Pass. I think the solo at the end of "Rosanna" is unreal. I could feel some of the licks were off the top of his head. That's what I would like to be able to do all the time and I can't. There's a couple of cool licks in a song called "Land of Ladies." They were all off the top of my head. There's some neat things in "Pepper Shake." In the studio it's very easy. If you screw up or play something that is not happening, you can just do it again. On stage I would like to be able to do it all the time.

Do you work to reach that goal?

I do work at it and I'm getting closer to it. When I listen to someone like Scott Henderson, who has that to a certain extent, I start hearing certain Scott Henderson licks that were off the top of his head at the time, but they are licks he had played before from his arsenal. If you had enough of them and you go through them enough times, then finally you can create the illusion of always having something really clever right at your fingertips. The best way to do it is to take whatever it is you hear in your head and learn it, knowing that it's probably an extension of you.

Did you have to be prodded on your album to jump out?

It was never a goal of mine to make a guitar solo album. I sent Mike Varney an instrumental tape with one vocal tune. The song I sent was top 40, off the current demo we were shopping at the time. That tape was probably the most different from what we are live. We're best at doing ZZ Top boogie things; "Snortin' Whiskey" from the live Pat Travers album, the best hard driving blues song ever written; "Bottoms Up," from Van Halen, and stuff like that. *Howe II* is

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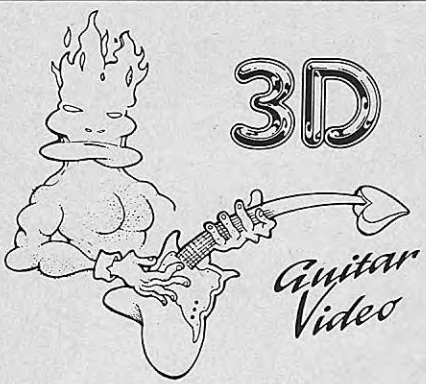

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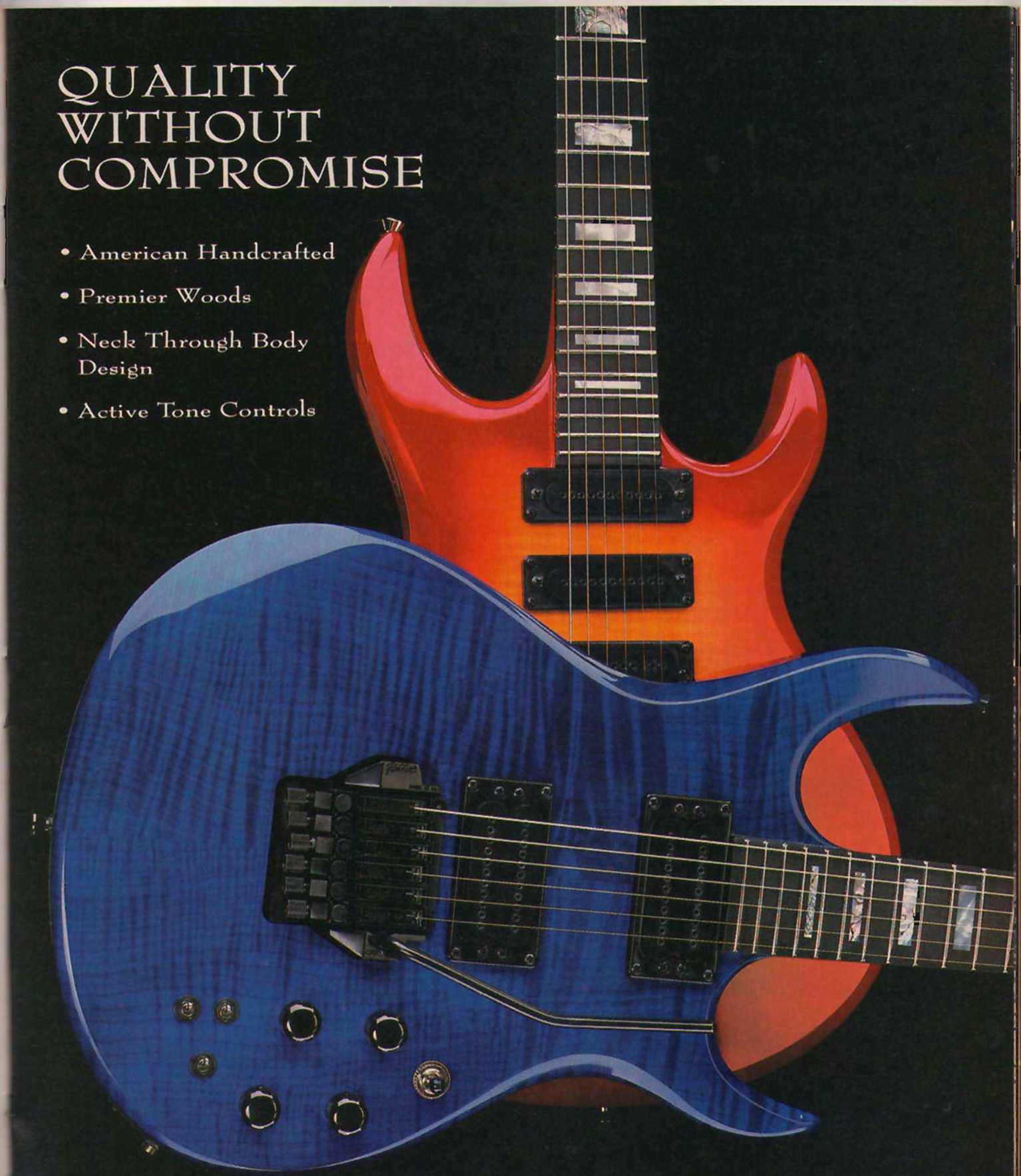

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METALLICA

Mark Weiss / MWA

...AND JUSTICE FOR ALL

BY WOLF MARSHALL

Heavy metal is a continually evolving artform. In the mid 1960's, high intensity, high decibel rock 'n' roll was married to earthy blues to yield its earliest prototypes—captured in the sounds of the Yardbirds, Cream, the Jimi Hendrix Experience and the Jeff Beck Group. A move towards even heavier, harder rock, at the decade's end, created the climate necessary to produce the archetype heavy metal band, Led Zeppelin. Zep added the now familiar aspects of mysticism (in the fascination with the occult and supernatural) and ethnicity (in the use of Eastern/Asian modality and ancient Celtic/"Druidic" references in the instrumental-compositional vocabulary of Jimmy Page) to the growing metal idiom. Additionally, they introduced an unprecedented level of speed and power in performance, daring new orchestral forces (i.e. "the Guitar Army"), unusual rhythmical twists, terraced dynamics (radical contrasts of volume and texture) and, most importantly, the crystallization of the modern hard rock/metal riff.

METALLICA

...AND JUSTICE FOR ALL

In the 1970's, heavy metal became codified in the work of Black Sabbath. Sabbath incorporated disturbing dissonances, Gothic horror overtones and still more sheer volume, power and largeness, to found the style known as Eurometal (along with the contributions of Deep Purple). The infamous root/fifth power chord now resounded as an undisputed fixture of modern metal music and the new vocabulary was starting to coalesce—the Page riff concept becoming heavier, reordered and altered to reside in mostly minor tonal centers, ideal for the genre with their implicit brooding "dungeons and dragons" quality. These precepts, based on the hardy tradition of British hard rock, Led Zeppelin, Black Sabbath and the Eurometal school, spawned a second generation of heavy metal practitioners by the mid 1970's—Motorhead, Judas Priest, AC/DC, Scorpions and Rainbow.

In the late 70's, a new wave of heavy metal emerged; Iron Maiden and Def Leppard representing one side of the Atlantic, and, in America, led by Van Halen and Randy Rhoads (Ozzy Osbourne's *Blizzard of Ozz*). Collectively, from those efforts came the perfecting of the guitar harmony sound and heavy rock guitar orchestration in general, the elevation of standards for physical technique on guitar—particularly in terms of bi-dextralism (two handed playing) and virtuosic precision and velocity in soloing as well as more sophisticated harmonic and rhythmical practices employed in songwriting and arranging. In the works of the florid neo-classical metal movement (mid 80's) as exemplified by Yngwie J. Malmsteen, speed metal (also called "thrash") attained greater public awareness and acceptance. Eschewing the overproduced glossiness and the trendy glam-rock trappings of the period, thrash returned to the basics of metal itself. It is rebellious, socially conscious, adventurous and energetic. Its impact strikes the listener in the face with its immediacy. It is the newest offspring of a proud and rich lineage.

In 1988, the leading heavy metal band of the burgeoning thrash scene is unquestionably Metallica. Having taken metal into its next evolutionary epoch with 1986's *Master of Puppets*, their 1988 release, *. . . And Justice for All*, represents the most ambitious, complex and powerful work in the genre to date.

Metallica is notorious for creating some of the heaviest riffs found in metal music. The timbral sound of their riffs, like the nature of the melodies they choose, is unmistakable. Thundering power chords (made to sound even thicker by multi-track layering), galloping palm-mute bass notes and vicious rhythmic accents played ensemble are obvious aspects of Metallica's bone-crunching delivery and are heard throughout the album. The tonal relationships contained in a majority of their riffs ("Blackened": Rhy.Figs. 1 and 3; ". . .And Justice for All": Verse riff; "Eye of the Beholder": Intro riff and 12/8 figure;

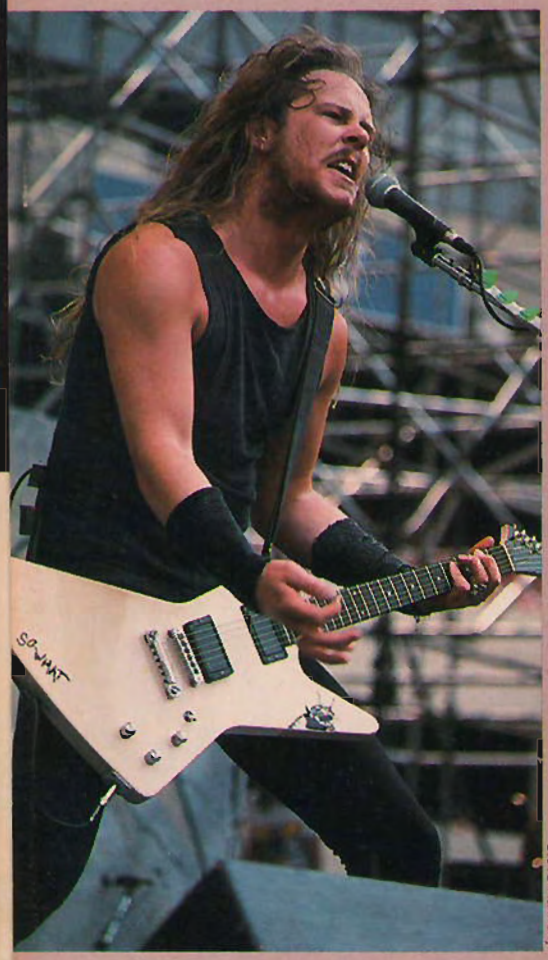
Steve Kalinsky

guitar

Glen La Ferman

"Shortest Straw": Rhy. Figs. 1 and 2; "Harvester of Sorrow": Rhy. Fig. 1) are striking and unusual. Frequently, the dissonance of a tritone (b5 or #4; in E:Bb or A#) is exploited for its expressive and emotional value. Since its early inception in pieces like "Black Sabbath" (*Black Sabbath*), it has appeared in countless forms, becoming a staple in heavy metal. Artists as diverse as Gary Moore ("Law of the Jungle"), Randy Rhoads ("Over the Mountain") and Anthrax ("A Skeleton in the Closet") have employed this characteristic dissonance into their repertoire. Metallica seems to have taken the tension-building effect of dissonance to new extremes in . . .*And Justice for All* in the application of the three most dissonant intervals possible in tonal music: the tritone, the minor 2nd and the major 7th (in E:Bb or A#,F , and D# or Eb). Note how often these interval relationships appear as either chord structures over an E (tonic) pedal or within a riff melody. In view of the evocative and poignant lyrics, the use of these dissonances is not affected but actually appropriate. (See Examples 1, 2 and 3).

The music on the entire album is distinguished by its complexity. Tempo, mood, feel and textural changes abound in every track. There are radical fluctuations between half-time and double-time rhythms ("Blackened," "Dyers Eve," "The Frayed Ends of Sanity"), sections of extreme contrast in mood and tone juxtaposed within the same composition ("One," "Harvester of Sorrow"), and remarkable orchestral use of varied instrumental textures and layering (". . .And Justice for All," "To Live Is to Die"). With regard to rhythm, Metallica's riffs are often accommodated by extra bars of 2/4, 3/4, 5/4, or 6/4, to form interesting units of time span and some riffs ("Dyers Eve" Intro in 4/4 + 3/4 or ". . .And Justice for All" Outro in 6/4 are built specifically to function in unusual meter.



Steve Kalinsky

Concerning guitar orchestration in relation to form, Metallica displays a well-developed sense of balance, proportion and development. "To Live Is to Die" is a perfect example. Beginning with an acoustic guitar section in which a mezzo-piano quasi-Renaissance consort quality prevails (Rhy. Fig. 1), it builds to a loud distortion-laden groove of power chords and chunky muting (Rhy. Fig. 2). Rhy. Fig. 3 is comprised of the palm-mute figure which gallops through power chords essentially derived from F# Phrygian (F# G A B C# D E). A Spanish moorish melody in octaves is introduced over the repetition of Rhy. Fig 2. The first theme (over Rhy. Fig 2) is essentially a chord outlining of the background F#5, G5 and A5 (again the F# Phrygian mode). The guitar solo which follows includes Randy Rhoads-ish toggle-switch flicking (1st bar), F# minor pentatonic (F# A B C# E) ideas (including single-notes blues-flavored runs and double-stop bends, bars 2-17), bi-dextral tap-on arpeggios which spell out F# minor and G major (bars 19-21: over Rhy. Fig. 3) and a climax of tremolo picking in ascending scale form (bar 22: F# Locrian mode: F# G A B C D E). A brief recap of the first theme leads to an interesting transition section in which the theme is played in 3/4 time, and then it sets up the second theme in A minor (3/4 time). This theme is stated by one guitar for eight bars and then harmonized in diatonic thirds for the second eight bars.

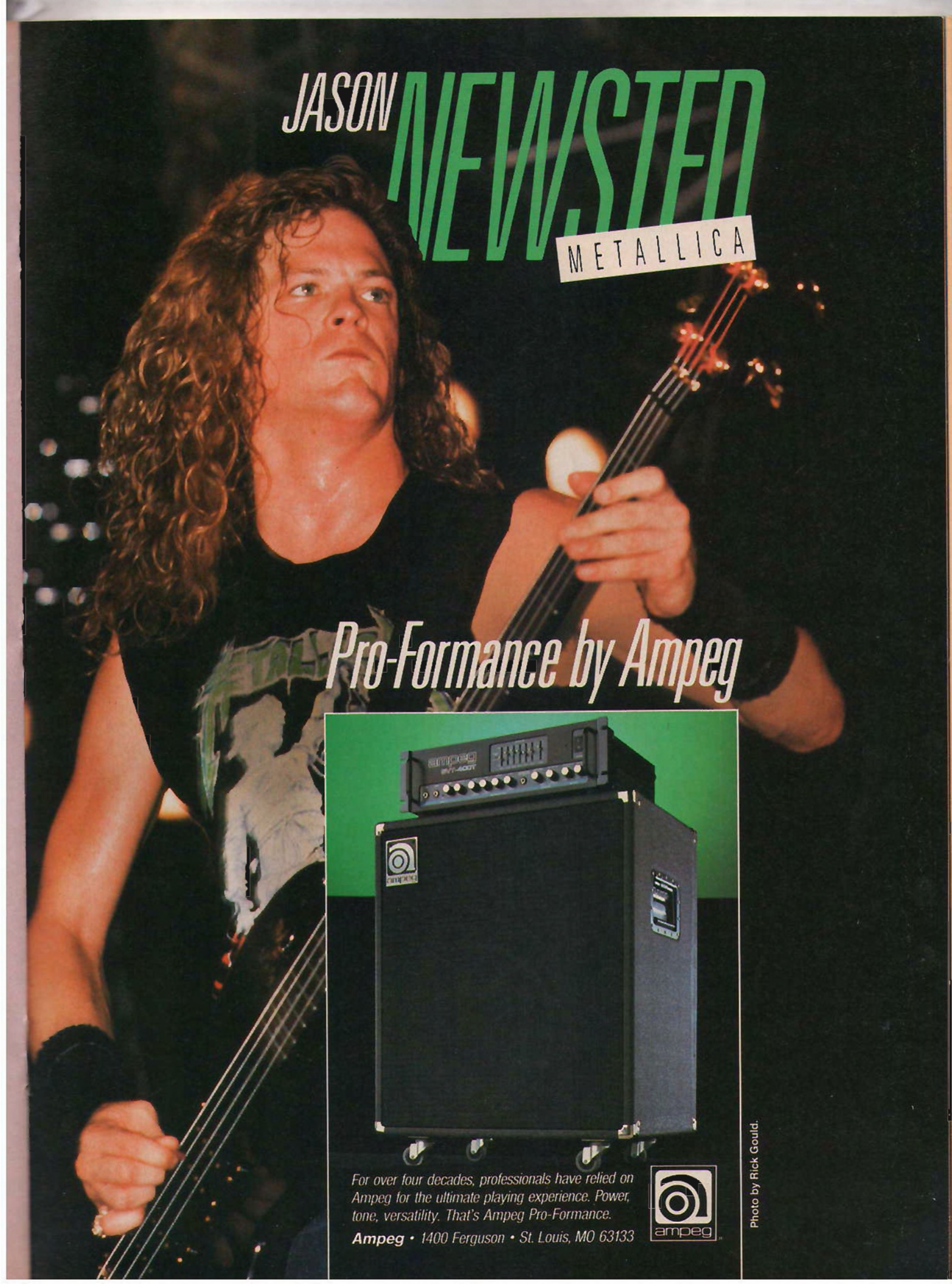
A timbral and dynamic contrast of a clean-tone chordal part (Rhy. Fig. 4) recalls the opening mood but is now played on electric guitar—a clear piece of re-orchestration. Again, this time after thirty-two measures, a solo guitar enters, building towards a harmony guitar recap of the second theme, played first in A minor and then continued through the modulation to B minor. The ensuing recited lyrics (over Rhy. Fig. 2) form an eight-bar section which is the only vocal portion of this piece. The coda includes a recap of the octave Spanish melody (from the intro) as well as both the first theme and Rhy. Fig. 2. The segue into "Dyers Eve" is a return of the opening acoustic texture acting as an instrumental bridge.

This type of complexity is rare in the metal genre and is a telling example of why Metallica must be seen as an important band in the course of rock history. The composing, arranging and orchestrating concepts which are familiar trademarks of their unique style are influencing the evolution of modern rock, much as Led Zeppelin and Van Halen did the the 1960's and 1970's.

A word about Kirk Hammett: as a guitarist, he is a blend of the traditional and the ultra-modern: gutsy and earthy on one hand, high-tech and bizarre on the other. His lines borrow equally from Chuck Berry, Jimi Hendrix, Michael Schenker (note the use of blues-based double stops and pentatonic blues scale melodies in his solos) as well as more sophisticated Eurometal influences like Uli Roth, Randy Rhoads and Ritchie Blackmore and the new "space rock" idiom represented by Steve Vai and Joe Satriani. Interestingly, Hammett was a pupil of Satriani's and has obviously incorporated the theory and exotic scale/mode principles which are hallmarks of Joe's approach. As a case in point, consider the solo in "Shortest Straw" (See Example 4). Note the diversity of techniques and stylistic devices at work: artificial harmonics bent with the tremolo bar (bars 1 and 2), scalar sequences (E Dorian: bar 3) and open harmonics (bars 4), blues ideas (bars 5 & 6), pinch harmonics a la Billy Gibbons (bars 7 and 8) contrasted with florid Eurometal scale sequences a la Uli Roth (bars 9-12), chromaticism (bars 13 & 14), jazz-inspired tritone arpeggios—reminiscent of a bebopish sax phrase—of juxtaposed E minor and Bb major triads (bars 15 and 16) and chordal outlining of triad arpeggios (a la Randy Rhoads in "Mr. Crowley") on F# major, G major, E major and A major, which form a neoclassic modulating sequence (bars 17-20) as a climax. The closing bars of the solo are, contrastingly, song-like—arranged in simple singable phrases employing elements of contour, rhythmic imitation and melodic sequence. Also on . . ."*And Justice for All*: notice the incorporation of the Phrygian-Dominant scale in the guitar solo of "Eye of the Beholder" (bars 3-8: F# G A# B C# D E). This is also a favorite scale source for Joe Satriani ("Surfing with the Alien": Guitar solo, for example).

Metallica—Hammett, Hetfield, Ulrich and Newsted—have amended the constitution of heavy metal; "rad"-ified not by parliamentary procedure, but by the voice of the people. And to the young public for which they stand. . .one generation, into rock, indivisible, with volume. . .*And Justice for All*.

Music examples on pages 136 and 138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Jake E. Lee

EDGING FORWARD

by John Stix

In the mercurial world of rock music, so-called indispensable band members come and go on a record by record basis. The Yardbirds boasted a changing lineup which included at one time or another the likes of Eric Clapton, Jimmy Page and Jeff Beck. John Mayall's alumni is comprised of Peter Green, Harvey Mandel, Mick Fleetwood, and Mick Taylor, among others. No one in heavy metal has an alumni list as impressive as Ozzy Osbourne's. While Tony Iommi earned his stripes as an originator of heavy metal, those who followed in his tracks with Oz (Randy Rhoads, Brad Gillis, Jake E. Lee, and now Zakk Wylde) have all been vaunted keepers of a special chalice. Given a Cinderella shot at stardom from virtual obscurity, like the others, Jake E. Lee stuck around for two albums, *Bark at the Moon* and *The Ultimate Sin*. But being Cinderella also meant that once the midnight bells sounded, the ball would be over.

Annamaria DiSanto

For Jake, the bells tolled suddenly, after the *Ultimate Sin* tour was done. He fell back into obscurity and was not heard from for close to two years. The end result of his extended absence is a new group called Badlands, consisting of Jake, along with ex-touring Sabbath vocalist Ray Gillen, drummer Eric Singer, from Sabbath and Gary Moore, and bassist Greg Chaisson from Steeler. Their sound is a throwback to 70's style hard rock, long on phrasing and personality. It is a clean break from the contemporary metal we might expect from today's Ozzy or a Metallica-like group, in favor of the more eclectic blues roots of metal as found on *Led Zeppelin I*. A private person, with no desire to keep his name in the public eye when he isn't playing, Jake doesn't do interviews unless he has something to say. Finishing up the final recordings for the album, he gave us a preview and graciously filled in the pieces as to what he's been up to since the clock struck 12.

What you play on *Badlands* is not what you did with Ozzy live or on record.

For that genre of guitar playing I was on the bluesier side, opposed to the flashier or the fast playing side. When Ray and I first jammed, he said, "You're playing differently." I said, I'm just playing the way I would have played anyway, except in Ozzy I had to play a certain way. Say my playing takes up one foot. The heavy metal/Ozzy playing encompasses maybe 50% of that foot. I stayed in that part and didn't really use the other side of my playing as much. I knew it wasn't called for or wanted. All this acoustic, even hillbilly stuff, is part of my playing, but obviously it wouldn't fit in Ozzy. It's not that I was playing something I wouldn't play, but I don't have as many options using that part of my playing.

Did you know in advance that you would be out of Ozzy's band?

I thought I was in Ozzy up until the day I wasn't. I had no idea. My roadie, who was my roommate, came back from the Rainbow and said, "I heard you're not in Ozzy anymore." I said, "Yeah?" About an hour later I got a call saying I wasn't in the band. I was told over the phone. Ozzy and I were never really that tight. Probably even less so towards the end. I wasn't particularly getting along with the band at that point.

So what did you do?

I went on a car-fixing binge. I love American cars. I've got an old Corvette, an old Plymouth Roadrunner, and an Oldsmobile 442.

Why did it take so long for you to get back into music?

First, I figured I'd take a break. Then I starting reading a bunch of interviews with Ozzy where he was vicious. When he talked to me on the phone, he said if I ever need a friend I can always call him. He was really nice. I thought it was an amicable split. Then I started reading all these interviews where he was slagging me. I became somewhat disenchanted with the music business in general. I didn't have much desire to go out and start doing it. So I took a longer break than I originally planned.

Did you do anything musical during that time?

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I didn't play at all. I mostly worked on my car and spent time with my kid. I had enough money to live for a while. I didn't have enough money to live as long as I did without working. I ended up having to borrow at the end.

Did you leave the music scene?

I wasn't that big on it to begin with. I probably dropped out even more. The only time I did go out was when my roadie would drag me out and say, "Jake, people still have to know you're alive." He'd make me go out every once in a while. I rarely go to the clubs, maybe twice a year at the most. Even then, it's to see a friend or check out a band that's supposed to be hot.

How did you get yourself back into music?

It was because of Ray. I had gotten offers while I was putzing around with the cars. I got an offer from someone in the Whitesnake management. I never returned the call. Phil Moog, Dee Snider and some others called. There was some talk or a rumour about Dio, but I couldn't see that happening. I never returned any of the calls. Ray Gillen started calling and I never returned any of his calls, either. Then Ray's mom called. That scared me, so I called back. I talked to Ray, he came out, and we jammed. It was the first time I picked up a guitar in a long time. I played really sloppy, but Ray liked it. That did it.

What did his mother say?

She called without Ray knowing. He told me later that he'd said, "I give up; I'm not calling Jake anymore." He'd called me about 12 times. She told me what a wonderful son he was, what a talented singer he was. He had a little girl and I had a little girl. We look alike anyway, and we're probably long lost brothers. Ray hates this story. He gets embarrassed by it. I think it's sweet. All of a sudden it was mom on the line. It wasn't my mom, but mom was calling, and I started feeling maybe it wasn't very polite of me not to return the calls. I started feeling guilty that somebody's mother actually called me up to remind me of that. So I called him back.

Had you heard him sing before you met him?

No, I never heard him sing. He looks great, he sings great, and he is one of the nicest guys I've ever met. I've never heard him yell. He doesn't have any ego. He helps the drummer tear his drums down at the end of the rehearsal and put them away. Singers don't do that.

Besides subbing on a Black Sabbath tour, what else has he done?

He was the original singer with John Sykes for a while. But Ray wanted to be in a band as opposed to someone's solo project, which is what John Sykes' thing is.

Mark Weiss / MMA

Once you put any singer in front, the guitarist is a sideman until the solo. Those are the rules of the game.

One thing we talked about when we first jammed together was that I wanted a band. Everybody splits everything evenly. Everybody gets a vote, like a big happy family, as opposed to what I had just come out of, as a sideman, never knowing when you're going to be fired.

What did you do when you first got together?

We played old Zeppelin, "Communication Breakdown," and a lot off the second album. We all like the second album a lot. We played "Ramble On," a silly version of "Whole Lotta Love," "Heartbreaker," "Livin' Lovin' Maid," "The Lemon Song." We had Eric there, and he had just come out of Sabbath, too. He was friends with Ray, who was staying with him in L.A. It seemed to make sense to use him at least for the initial jamming. We played some Grand Funk, "Aimless Lady," "American Band." Some Humble Pie.

What were you looking for that you found in Ray?

I wanted someone with the same roots as me. I didn't want a heavy metal screamer. I wanted to get bluesier and funkier and more back to the roots of what I think rock 'n' roll is all about. I knew I liked his voice. I said, let's go out and have a drink to see if we get along personality-wise. We got along real well. We had the same ideas as far as wanting a band, as opposed to what we were in before. We jammed the next night to make sure. I started playing him more of my songs to see how fast he could come up with melodies and what his approach would be to the riffs I had. I told him to sing whatever he wanted to. After the second jam, when we started working on original stuff, I pulled him out of the room and said I want to do it. He said he did, too. We shook hands on it and said let's find a band. We started auditioning bass players that week. We decided to use Eric on drums to audition bass players, because it was convenient. After we found a bass player and showed him some original songs it would be easier to audition a drummer. During the course of bass auditions, I never paid attention to Eric. Then, whenever we'd run across a bass player who was obviously not in the running, I'd start listening to Eric's drumming and I really liked it a lot. He's such a clown; he's a lot of fun to have around. Eventually I said, he's got to be in the band. So we never even bothered auditioning drummers.

How did you go about finding a bass player?

Word of mouth got us more than we needed. We went through 30 or 40 bassists. There were two kinds of bass players that came in. One was the Billy Sheehan-type, wanting to play lead bass through the whole thing, and the other kind were posers. Nothing against Rudy Sarzo, but we got people who had Rudy's moves and they come in with big hair spray and I'm trying to show them a song and they weren't paying attention. They're too busy posing. We went with Greg Chaisson. His brother, Kenny, is in Keel; his other brother, Todd, is in Tuff. They are three bass playing brothers. He auditioned for the Ultimate Sin band. I liked him, but Ozzy didn't want him as soon as he saw him. He came out in sweat pants, sweat shirt and a baseball cap. He was walking towards us and Ozzy said, "The guy looks like a car mechanic, forget him. Put him back on the plane." I said, "You haven't heard him play yet." Ozzy said, 'It doesn't matter; he doesn't have the look." His chances were nil right there but he was a good bass player. I remembered him and kept in touch with him after that. Ray and I met in October, '87. By January, '88 we had the band.

Then you took a year to write. You've told me before how you don't know a good riff when you hear one and it takes somebody else to point them out.

That happened again with Ray or somebody else in the band. We started learning a bunch of songs that I already had written. Out of all those, "Seasons" made the record. I brought it up to Ozzy for both records but he never came up with a melody for it. That's the only one that stayed. We learned a bunch of songs, maybe a dozen. Then I'd be fiddling with the guitar and somebody would say, "That's a good riff, let's jam on it." That's how most of these songs came up. We worked four days a week. We'd always warm up with the blues in

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E or A. "Rumbling Train" is pretty much a blues song. "Lord Knows" is a great blues song, but it's a little softer and we didn't want to come out too soft, so we're saving that for another record.

Where is Badlands in the lineage of bands? Are you a branch from Sabbath or Free?

It's all old 70's. Going down the song list, "Devil's Stomp" and "Winter's Call" are a little Zeppelin-like. "Ball and Chain" and "High Wire" were inspired by the first Montrose record. "Rumbling Train" is like Johnny Winter and ZZ Top. "Freedom" I pictured as Grand Funk with a pissed off Bo Diddley playing rhythm. "Dreams" is Free and Bad Company. "Going Down" is like Humble Pie meets Mountain. It's all old 70's blues rock bands. My manager said maybe I should describe the sound as being a lot heavier than that so we don't scare away Ozzy and Sabbath people. Hopefully, anybody who buys it will appreciate it for the music. I think the best thing I did with Ozzy was "Killer of Giants," which was a little step away from the regular Ozzy stuff. That had the acoustic intro. Then it gets heavy. I play piano in there, but you can't hear it. It's blended with the guitar. It's more of a musical kind of piece.

You wrote everything on *The Ultimate Sin* except "Shot in the Dark." Do you percieve those as different from what you did in Badlands? Could the songs be interchangeable?

No. Back then I wrote with an Ozzy frame of mind. Though a lot of times I'd push it and see how much I could get away with.

After leaving the instrument for a while, what did you do when it came time to strap on the guitar?

I like not picking the guitar up for a while. When I do pick it up it's fresh and ideas come up. When you play every day you basically play the same things every day. You practice your scales or a chop you want to get. Then when you go to jam or do a lead, those things come out whether you like it or not because they are ingrained in your fingers. I like going up when the technique might be sloppier than if you had practiced a lot, but the ideas are usually fresher. I almost like fighting with the guitar, which is one of the reasons I like playing the Charvel Strat. It's not as easy as a Les Paul. On a Strat there is more of a fight and I like that struggle. I also like when my technique is not up and I can barely get something out. Sometimes it sounds good that way. I'm right on the edge and skirting it. I barely get that sucker out and it sounds great, rather than a perfectly executed run. I don't like that. I play the guitar when we're jamming. I pick it up once in a

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while, but it's never to practice. If I've got an idea in my head or that itch in my fingers, then I want to play.

During the time you didn't play was there any music that hit you in a good way?

I don't listen to music all that much. I watch MTV every once in a while.

Did you experiment with new equipment?

I don't keep up on those things. I'm using a Cry Baby and a Boss DDL, the white box. I use the same old standard stuff, a 100-watt Marshall head, one cabinet, and the Charvel guitar with the same pickups that have been in there for a long time. I use DiMarzio single coils, and the bridge pickup is a Seymour Duncan. Our producer has a Les Paul and I used that on a couple of things.

You had a big rig at one point.

I never liked what it did to my sound. It wasn't as raw and gritty sounding anymore. It was nicer. Even when the effects were out it altered the sound. I can't seem to get my sound in the studio. I get it at rehearsals. I get it live sometimes, or something that is pretty close. In the studio, we end up spending maybe a couple hours and I say that sounds good enough. There are so many variables; the microphone, where it is, the angle of it, where it is on what speaker, how far away it is. You can blend sound with other mikes, with other speakers.

There is a good amount of acoustic guitar on this record. What is the source for your acoustic playing?

I don't even own an acoustic. I never had a desire to play one. A lot of it for this album is Ray's voice. I'll play something soft and Ray has such a nice voice on the softer things that we ended up doing that a lot. While we were in the studio I said, 'let's see what an acoustic sounds like on here.' It blends really well with his voice. Acoustics all by themselves don't sound all that great to me. In the studio, miked and compressed, I think they sound great. I wouldn't want to play an acoustic live, but in the studio it's kind of fun. I used a Martin six, a Gibson 12, and a Flatiron Mandolin I borrowed from a band called Raging Slab. On some of the L.A. cuts I used Eric's old Martin mandolin from the 1920s. "Ball and Chain" breaks down in the middle into a pretty part where it reminded me of sitting in a big field watching the wheat wave in the wind. Mandolin seemed to fit in nicely. I worked out a part on the guitar and went into the studio. Eric brought his mandolin and nobody told me those things were tuned differently. I had to sit for another hour and figure the part out almost backwards. It's strung almost backwards the way the tuning is. There is one song where I borrowed Warren's (DeMartini) National steel guitar and I played slide on it. It's fun playing different kinds of stringed instruments.

This is a blues-inspired album. What prompted that?

When I wanted to get bluesier it was almost a backlash against faceless speed metal, Yngwie playing. I wanted to slow down and get a grittier kind of guitar playing, not the precise "typewriter playing," as I call it. I'm tired of hearing singers who just scream high and everything is taken overboard. I wanted to hear more soul, more of what rock 'n' roll originally was when it came out. When I heard Robert Cray I thought, this is great, I like this. It's got a lot of feel and soul. Then they would play an Yngwie video and I'd go, this is not what I like.

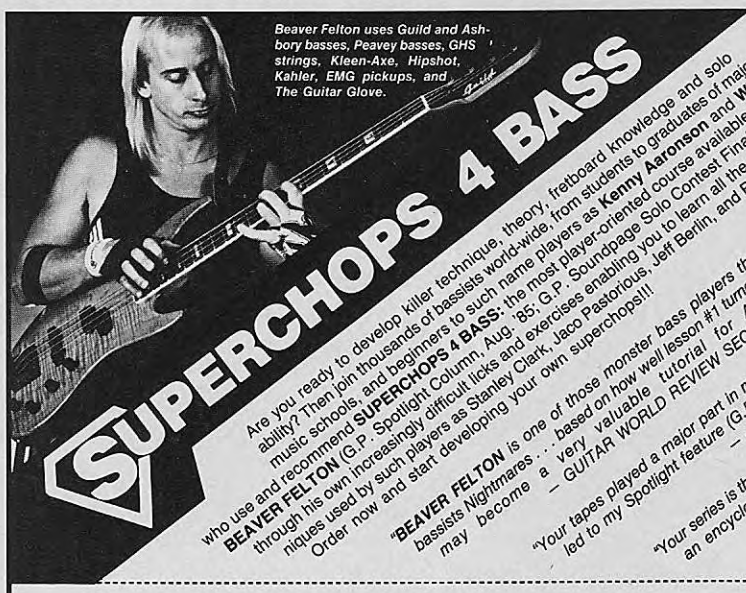
In the '70s guitarists were king.

There's a nice middle ground somewhere between vocalists and guitar players. It was ridiculous back then. There were 20 minute guitar solos. The singer was there to fill in space between solos. Now it's almost the other way around. There must be some kind of happy medium.

Have you gone for that with Badlands?

Not really. There are songs where I have two or three solos, but they don't go on as long. Live, hopefully we can stretch it out. We like jamming. A lot of guitar players these days work out their solos. They know exactly what they are going to play and they play it that way every night on stage. When it's time for a jam or solo, they concentrate on the solo bit where the guitar is the only instrument playing. I don't plan on doing that. I get a solo in every song. I would rather hear a whole band jamming. I remember when I was playing in bars, that's how you stretched your sets, by jamming. I love to do that. I still think that is probably when I played my best, back in the old San Diego club days when I used to jam on "I Just Want to Make Love to You" for ten minutes. That's when guitar playing was it. Obviously, sometimes it worked and sometimes it didn't. When it worked, because it was totally spontaneous, there was a certain magic when the whole band peaked at the same time. It's like the Band of Gypsies record. I think that's a bunch of jamming. I'm a Hendrix fanatic, and even on that record there's times when it's not working and you go, okay, let's move this along. But when it does work it's magic. I like it when you put yourself out on the edge and see if you can stay up there or fall in.

How often do you push yourself to the peak of your playing?



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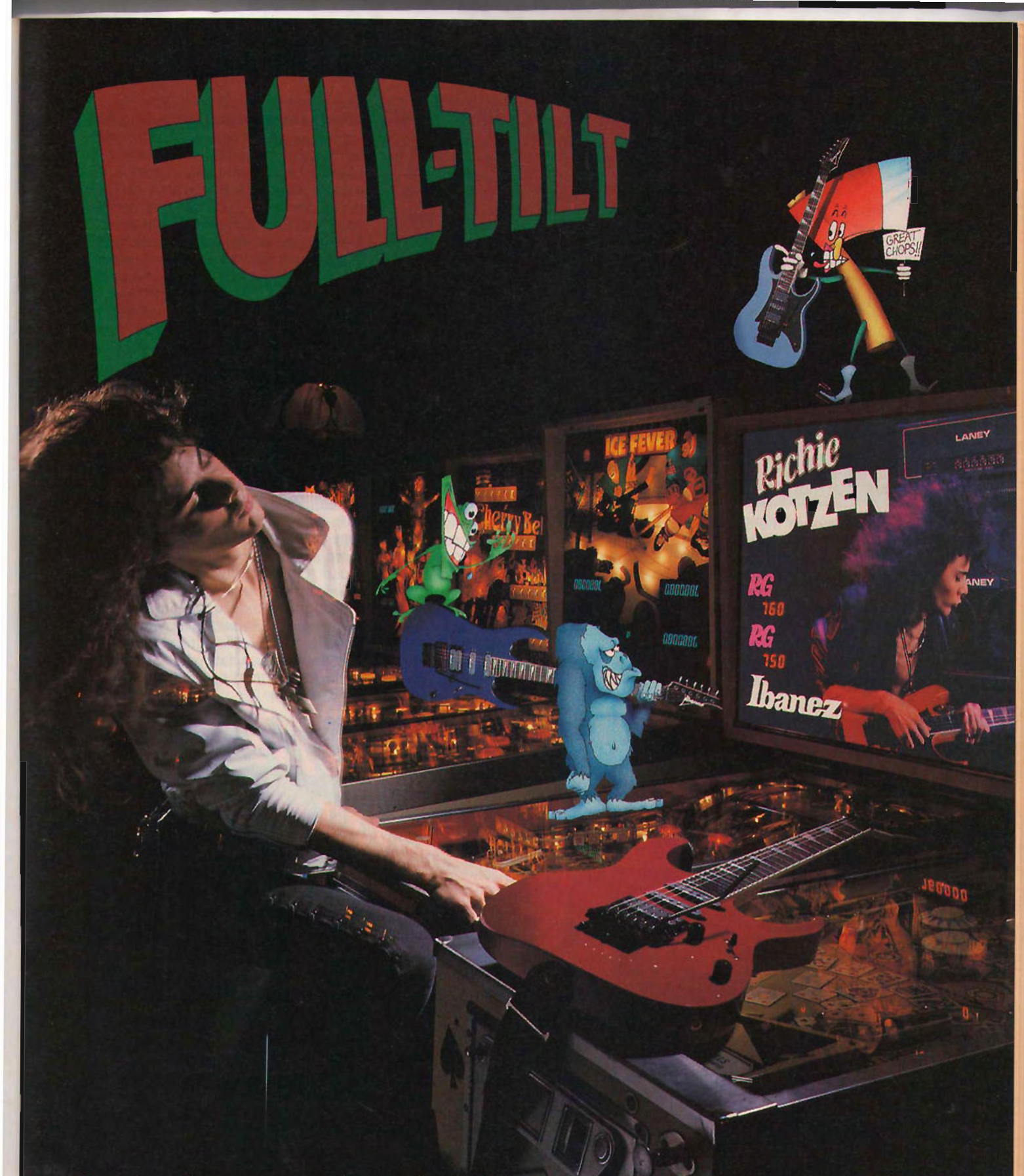

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Maybe 50% of the time. There will be times when I stop and the whole band is laughing, saying, not that time. "Ball and Chain" has me at the edge. There's nothing fast, but there's some pretty weird spacing on it from high to low or stretching two strings at a time and barely making it. Then I drop and go to the low string and chunk out. It's pretty squirrely. "Rollin Train" is real bluesy. I didn't have anything worked out. We jammed it when we recorded it and it wasn't an even amount of bars for the solo. When I came back to do it I was thinking 12 bars. I finish and go, wait a minute? The solo is pushed in places and not quite there in places. It's not in the pocket all the time. I like the solo because of that. I lucked out one time thinking it was coming out here and it did. It built really well. It was like jamming in the studio and I like that.

Did you work out the solos on the record?

For most of the solos on there I know how long they're going to be. Maybe I know how it's going to start and how I'm going to get out of it. But a lot of it is jamming.

Do you take whole takes or make composite solos?

Whole takes. I like to stick with one feel if it's working that way. With the slide on "Freedom," that was what I laid down. On that solo I had no idea what I was going to do. I picked up the slide and said, okay, I'm going to play slide here. I don't know what I'm doing anyway, so let's really throw it over. It's kind of sloppy and I'm not getting the slide right over the fret all the time. It's not perfectly in tune, but it had a certain feel to it I like. I think we're going to keep that one just for the hell of it.

Isn't that the nature of the blues, being spontaneous?

Now blues seems to be the thing to play. When we were rehearsing at Mates, I heard a lot of people who you could tell went out and bought old Zeppelin and old Paul Kossoff records. You can hear he's got the licks but he doesn't have the feel yet. A lot of players who were doing the Yngwie thing are not sure what to do with holes and spaces to take advantage of them and make them work for them rather than feeling like, "Uh oh, I'm not playing here. What do I do?" Warren is pretty good at it. I love that intro to "Way Cool Jr." It's got holes and is real funky. I wish they did more of that on the record. When I was younger, blues had to be raunchy and loud like *Johnny Winter And Live*. What a great album, with him and Rick Derringer switching off like that. He's out of tune when he's playing that slide thing, but there is so much passion and energy.

Do you think we'll ever get back to that?

I'm hoping Slash will be the saving figure in all of this. Guns N' Roses are the biggest band of the year. Slash is that kind of sloppy, feel player. I saw him play at Warren's wedding. He was playing out of tune and sloppy and some of the people at my table were going, "God, listen to that." But he had some great feel in there. Hopefully, he'll open some eyes that way. "Paradise City" is a long ass song. He's got about four solos in there. He's got three or four in "Sweet Child o' Mine." I like his playing, and hopefully a lot of kids will go, "Hey, here's a different way to play guitar."

By the same token you were once a fusion player yourself. Wasn't that a precise style?

I liked it when it was reckless. I quit playing it when it started getting too organized. After the initial wave of Chick Corea, Mahavishnu and Larry Coryell's 11th House, it started to become hip to play that way and it got cleaner and more organized and I didn't like it as much. But I bought my first guitar, an SG, just because I wanted to get John McLaughlin's tone from *Birds of Fire*. I never could. He was the Yngwie for a while, too. But he'll start to bend a note and you'll hear what note he's going to bend to and then he stops. He's really

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into the tones in between. It adds all that tension. Those guys knew how to jam. I remember I saw the original Mahavishnu Orchestra right after *Birds of Fire*. They blew me away. I liked them when they were kind of loose and sloppy, but they had a lot of energy. They make the hairs on my neck stand up. They were real reckless. It sounds like it's going to fall apart at any second, but it doesn't. It jells together. Reckless is a good word for them. I played "Birds of Fire." What a weird chord progression. I played some Chick Corea. I was in about three fusion bands, but you could never get paid for playing that way.

Your chops must have been high.

Oh yeah, I used to be able to play a lot cleaner and faster. It's not that important to me anymore. When I was 18, I was the fast kid in San Diego and I was proud of it at the time. In fact, I've got some old tapes of the fusion stuff I played. I probably played cleaner back then. I kind of like what I'm getting into. I'm getting a little more melodic, a little slower, perhaps, but hopefully unique sounding.

Did you imitate anybody else to get a guitar and sound?

I bought my Strat because I wanted to sound like Tommy Bolin off *Spectrum*. I had both McLaughlin and Bolin covered. I got pretty close to the Tommy Bolin sound. I didn't get too close to McLaughlin.

When you write songs do you think record or that you will have to perform them live?

We write as a band, which probably lends itself better to a live situation more than someone who writes at home and takes it to the band or studio and makes a song. Most of our stuff we'll work out live because that's the way we work songs out as a band. When I'm making a record, I'm making a record. I don't worry about it. Our manager's philosophy is guitar harmonies and overdubs are silly because you can never do them live. I don't think that way at all. When you're making a record, you're making a record and you do what sounds good for that song. If it's something you can't duplicate live it doesn't matter, you'll do something else. But when you're making a record you should only take into consideration the record. You could die and never play the song live. It's the record that is going to stand the test of time. Zeppelin is a perfect example. They weren't that good a live band. But they are legendary now because of their records, not because of the way they did it live.

Do you want to have hits?

It doesn't bother me one way or the other. The whole band feels the same. We want to make the kind of music we want to make, and if it sells it sells. If it doesn't, we don't really care that much. I would like people to give us a chance. If it doesn't sell, maybe we'll be forced to change by the record company, but I don't think we will change that much. Music is a very selfish thing with me. If I like it I'd like other people to like it. But the music is for me first. It's not to please anybody out there who might have some preconceived ideas as to what I should sound like or what they want me to sound like. It always has been. I've been into music since I was six and it's always been for me. If we get a hit single out of it, cool. If not, it doesn't bother me.

Annamaria DiSanto

Like it or not, people will give you the Whitesnake comparison because of the Led Zepp sounds here.

Yeah, or worse yet, a Kingdom Come. I have heard the record company say, give us a "Still of the Night." I'm saying, we're writing what we're writing. If you see one there, fine, if not, I can't sit in my room and come up with a "Still of the Night." It took Whitesnake how many albums? We do have one song called "Seasons," which is a pretty ballad but it reminds some people a little of Kingdom Come, and they kind of screwed things up for everybody by really being Zeppelin derivative and denying it. We'll be the first ones to admit we're Led Zeppelin freaks. I love Zeppelin. They are probably my favorite band, or at least in the top five. We're Led Zeppelin-influenced, but Kingdom Come came out and practically stole Zeppelin riffs and whole songs and then denied it. Now every song we do we have to think, is it a little too Zeppelin-like? Are we going to get that Kingdom Come backlash? "Seasons" is going on the album anyway. We'll take our chances with it.

Aside from *Led Zeppelin I*, what are some other albums you think guitarists should have in their collections?

Add Jimi Hendrix' *Band of Gypsies*, Jeff Beck's *Blow by Blow*, *Van Halen*, *Johnny Winter And Live*, *Mountain Climbing*, *Birds of Fire*, *Blizzard of Ozz*, Stevie Ray Vaughan's *Couldn't Stand the Weather*; anything by Adrian Belew.

Will you play any Ozzy songs live?

No.

Any cover tunes?

We've got 24 songs. We might throw in a cover. We do that all the time. We play "All Right Now." Ray has got Paul Rogers down to a tee. He's got Glen Hughes, Robert Plant and David Coverdale down. The funniest thing is making Ray do Glen Hughes singing a song he never would have sung. He is great at that. I love "Aimless Lady" from Grand Funk's *Closer to Home*. If we did something like that it would be something people forgot or never even heard. It wouldn't be "Mississippi Queen," or anything that classic.

One last observation. On *Badlands* you have gone away from any hint of an 80's approach to playing.

Happily. The whole band likes playing that way and we all feel real comfortable. I don't have any desire to make any radical statement on the guitar. I don't think I'm ever going to redefine guitar playing like Hendrix did or Eddie did. As far as 80's kind of playing, there are so many people out there who can do it well and it's not really me, anyway. If I'm going to make any kind of statement at all it's going to be by sticking to my roots. Maybe I did a little bit of that sort of thing with Ozzy. Maybe I will delve into it later, but right now it just feels good to be playing. It's almost like going home.

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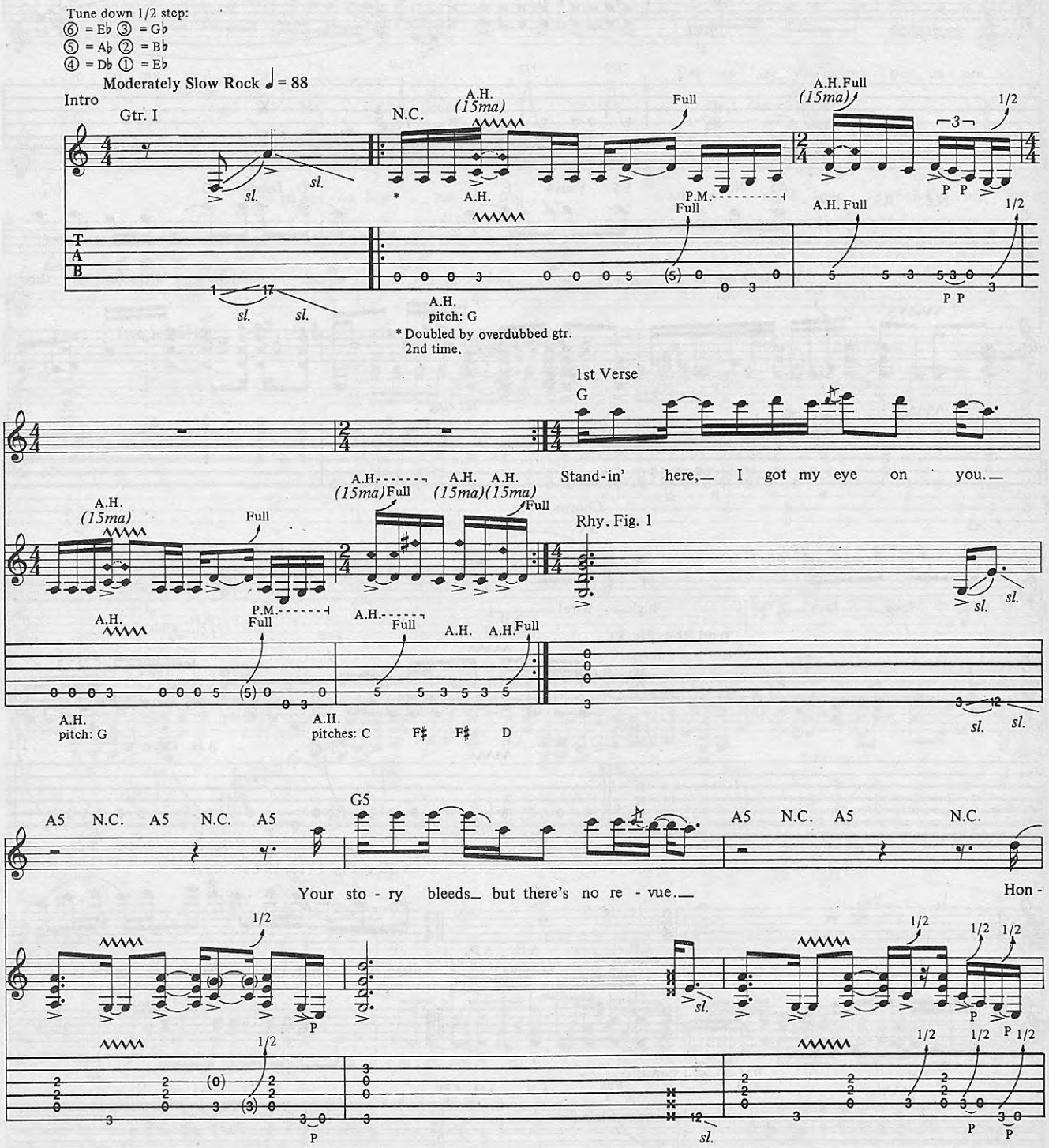
Tablature Explanation page 33

HIGH WIRE

As Recorded by Badlands
(From the album BADLANDS/Titanium Records)

Words and Music by
Jake E. Lee
and Ray Gillen



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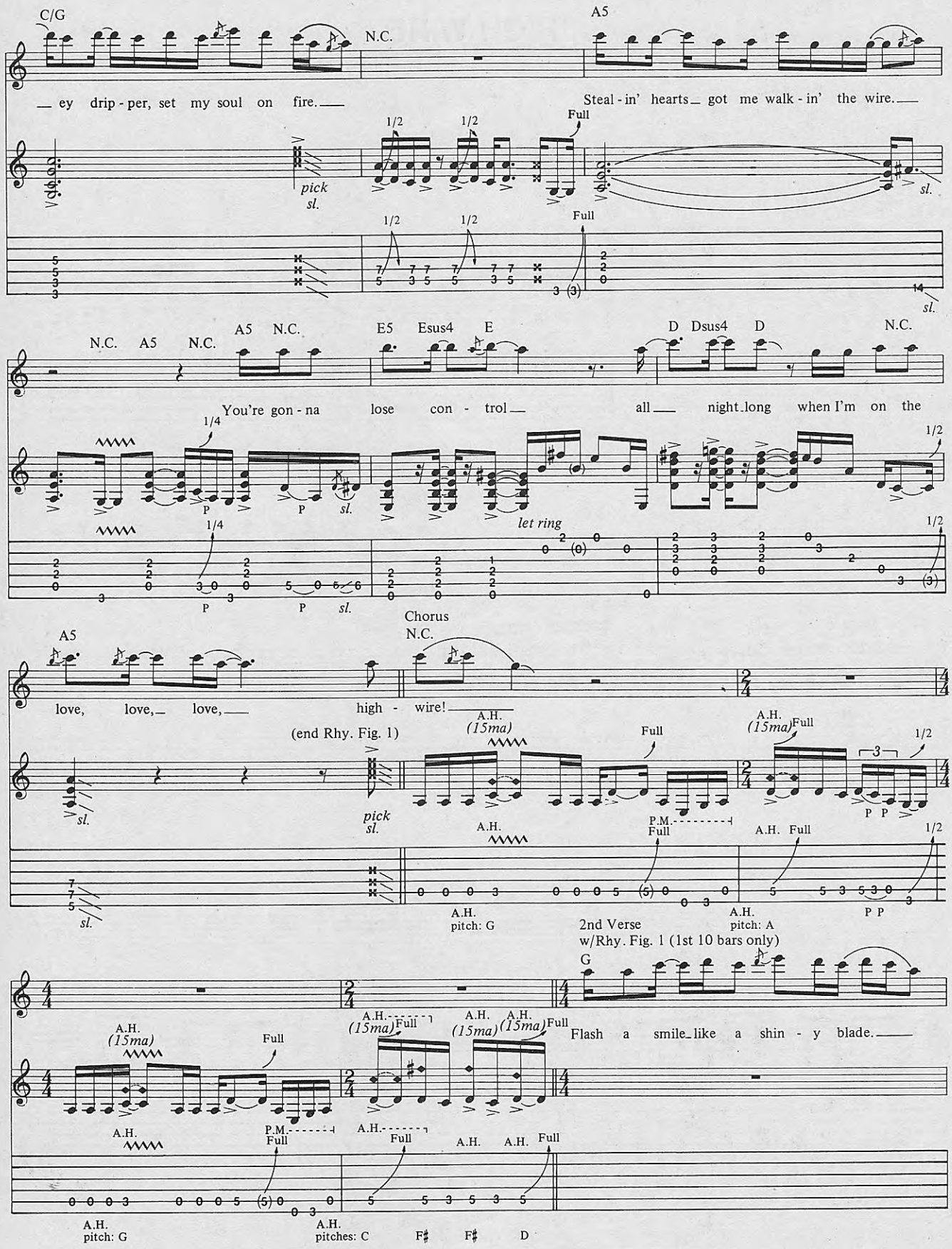
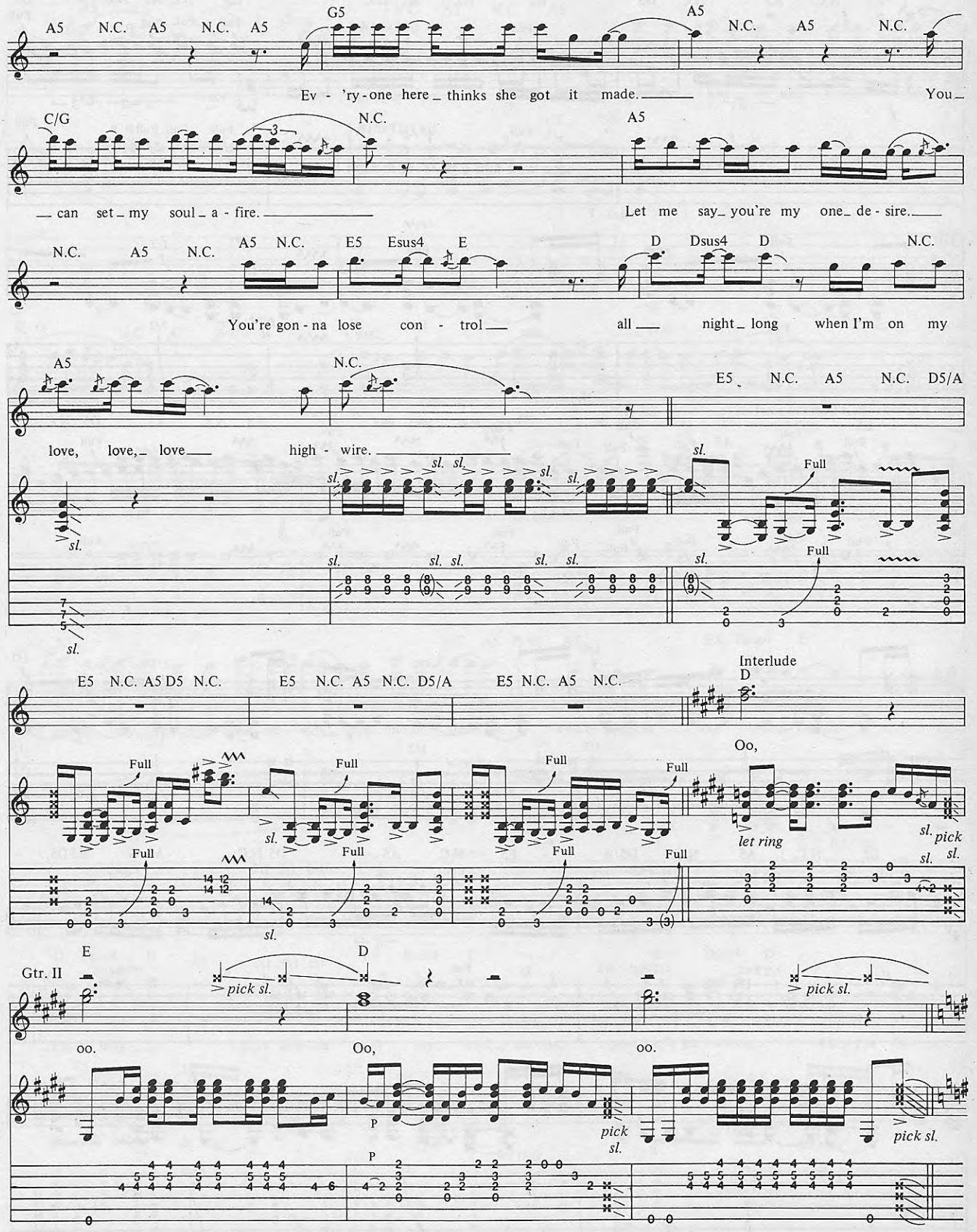
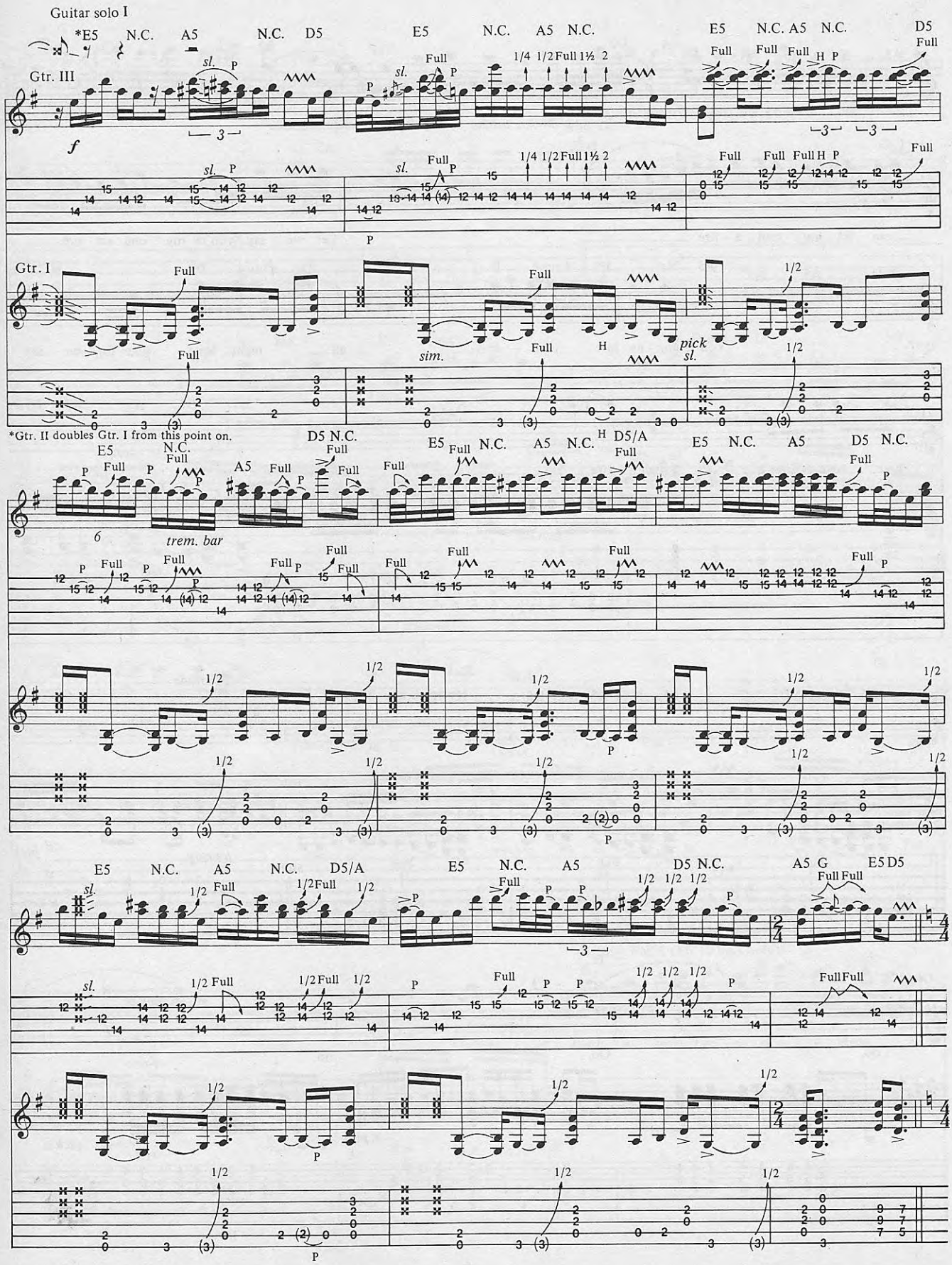
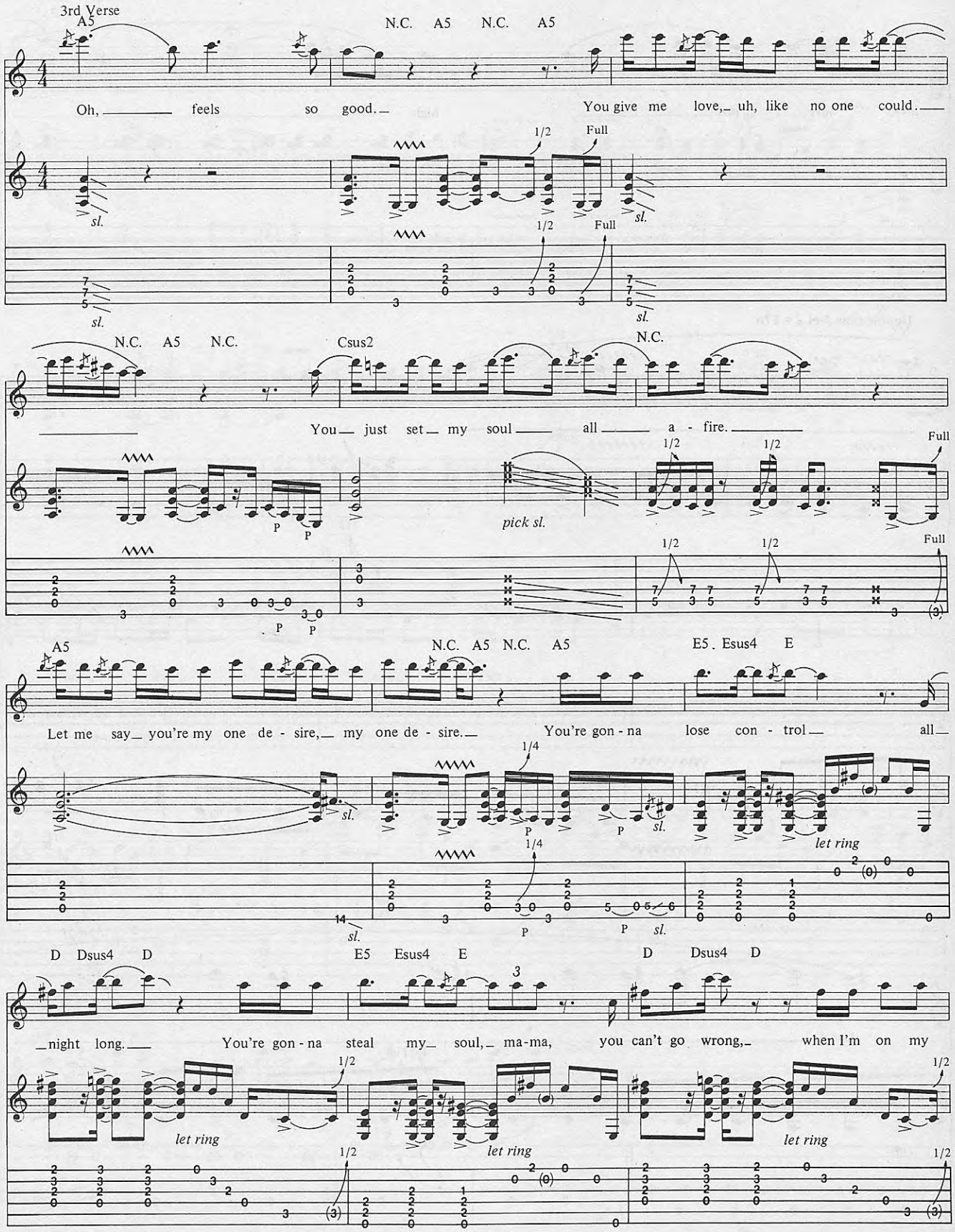
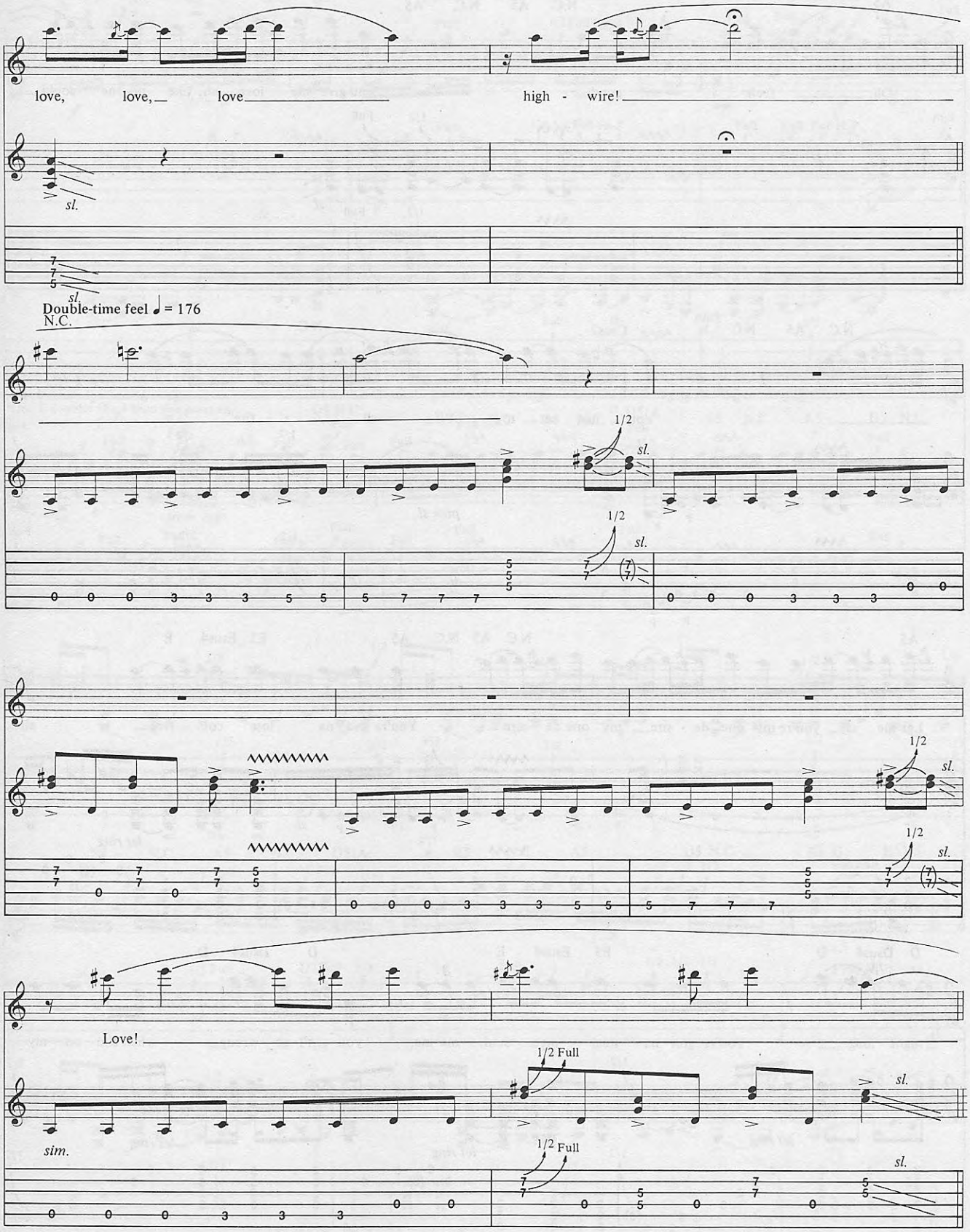
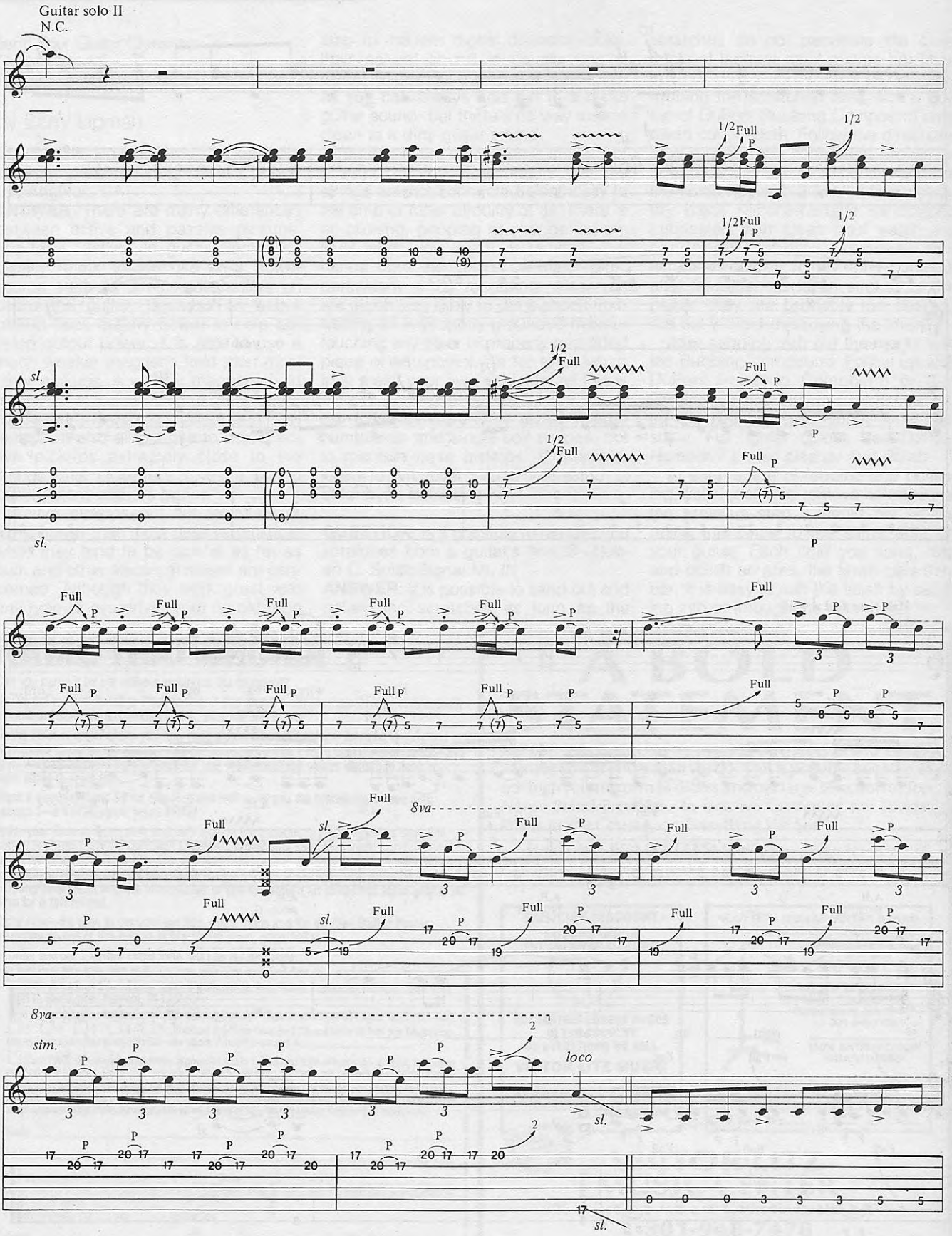

C/G
N.C.
A5
— ey drip - per, set my soul on fire.—
Steal - in' hearts— got me walk - in' the wire.—
pick
sl.
1/2
Full
N.C. A5 N.C.
A5 N.C.
E5 Esus4 E
D Dsus4 D
N.C.
You're gon - na lose con - trol— all— night long when I'm on the
1/4
P
let ring
Chorus
N.C.
A5
love, love,— love,— high - wire!—
(end Rhy. Fig. 1)
A.H.
(15ma)
P.M.
A.H. pitch: G
A.H. pitch: A
2nd Verse
w/Rhy. Fig. 1 (1st 10 bars only)
G
Flash a smile like a shin - y blade.—
A.H. pitches: C F♯ F♯ D

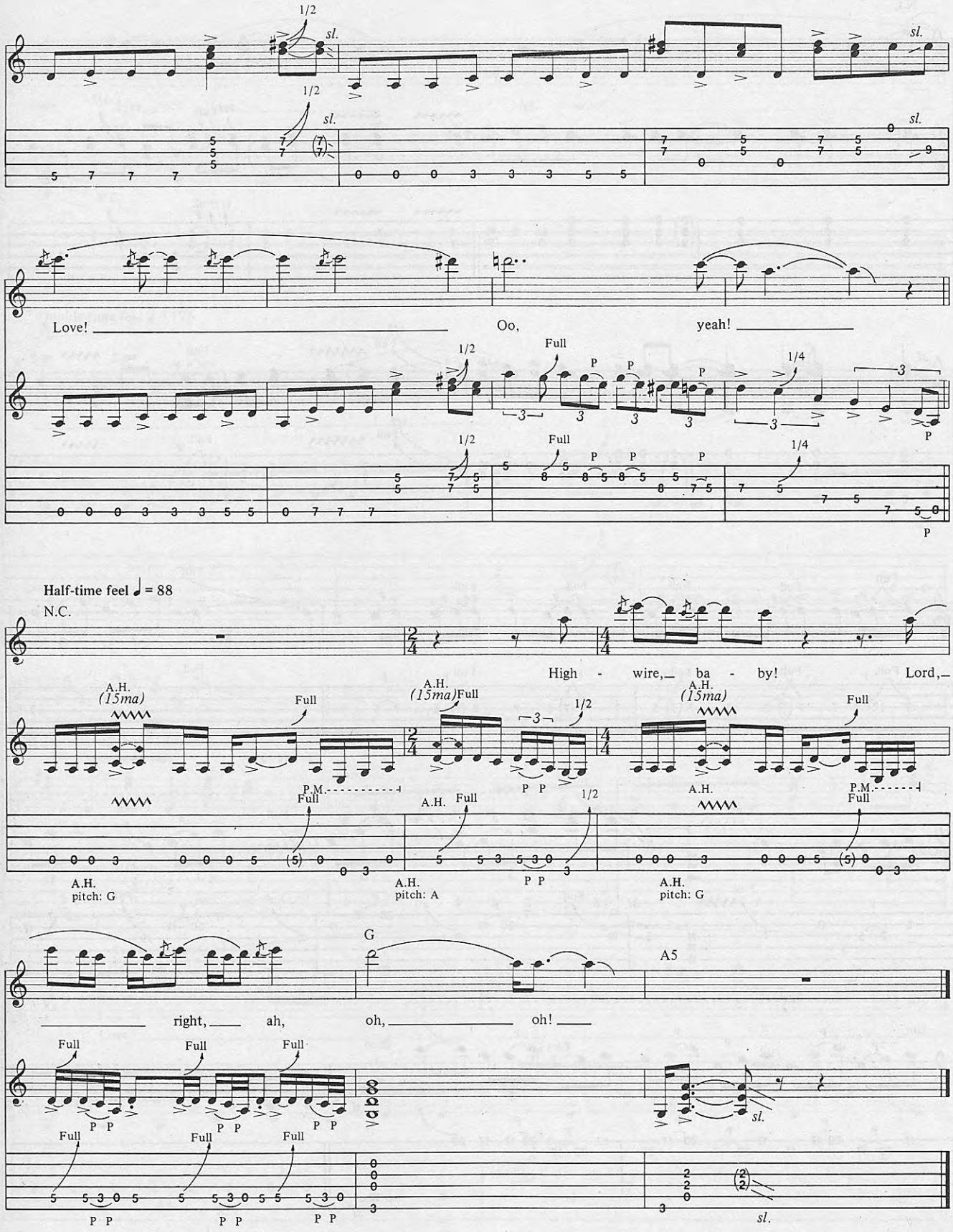

A5 N.C. A5 N.C. A5 G5 A5 N.C. A5 N.C.
Ev - 'ry-one here thinks she got it made. You
C/G N.C. A5
can set my soul a - fire. Let me say you're my one de - sire.
N.C. A5 N.C. A5 N.C. E5 Esus4 E D Dsus4 D N.C.
You're gon - na lose con - trol all night long when I'm on my
A5 N.C. E5 N.C. A5 N.C. D5/A
love, love, love high - wire.
sl. Full
E5 N.C. A5 D5 N.C. E5 N.C. A5 N.C. D5/A E5 N.C. A5 N.C.
Interlude
D
Oo,
Full
let ring
pick sl.
E D
Gtr. II
pick sl.
oo. Oo, oo.
P
pick sl.


Guitar solo I
Gtr. III
Gtr. I
*Gtr. II doubles Gtr. I from this point on.
trem. bar
pick sl.
sim.


3rd Verse
A5
N.C. A5 N.C. A5
Oh, feels so good. You give me love, uh, like no one could.
1/2
Full
sl.
N.C. A5 N.C. Csus2 N.C.
You just set my soul all a - fire.
P
pick sl.
A5
N.C. A5 N.C. A5
E5 Esus4 E
Let me say you're my one de - sire, my one de - sire. You're gon - na lose con - trol all
1/4
let ring
D Dsus4 D
E5 Esus4 E
D Dsus4 D
night long. You're gon - na steal my soul, ma-ma, you can't go wrong, when I'm on my


love, love, love
high - wire!
sl.
Double-time feel ♩ = 176
N.C.
1/2
sl.
Love!
1/2 Full
sim.


Guitar solo II
N.C.
1/2
Full
P
sl.
8va
sim.
loco


1/2
sl.
Love!
Oo,
yeah!
Full
P
1/4
Half-time feel ♩ = 88
N.C.
High - wire, ba - by!
Lord,
A.H.
(15ma)
P.M.
A.H. pitch: G
A.H. pitch: A
A.H. pitch: G
G
A5
right, ah, oh, oh!

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by Barry Lipman

QUESTION: How do active pickups differ from passive ones?—Kris Coburn/ Los Angeles, CA

ANSWER: There are many differences between active and passive pickups. The term "active" in guitar electronics usually refers to the use of a power source such as a nine-volt battery on board the guitar. Because an active pickup uses battery power to help develop output power, it is able to use a much weaker magnetic field than most other pickups. A weaker magnetic field allows the strings to vibrate more freely, noticeably increasing sustain and harmonics. It also allows one to adjust active pickups extremely close to the strings; this closeness gives a sound quality many rockers prefer.

Active pickups put out as much or more power than most passive pickups, while they tend to be quieter as far as hum and other electrical noises are concerned. Although they work great with any type of overdrive, from an old tube amp to modern digital distortion units, their natural sound is usually crystal clean. This works out fine for most folks, as you can always add dirt to a clean guitar sound, but there's no way to add clean to a dirty guitar sound.

Another major difference is the lack of a string ground. This means that the strings are not connected electrically to the amp or other circuitry at all. There is no clicking, popping or change in hum level when you touch or remove your hands from the strings, a major plus, particularly when recording. Also, you are much less likely to get a shock from kissing an improperly grounded mike or touching any other improperly grounded piece of equipment. As for tone, you'd best make your own decision, as this is entirely a matter of personal taste. There are many different tonal styles in both humbucker and single-coil shapes, not to mention bass pickups. If possible, listen to whatever you're interested in before you decide.

QUESTION: Is it possible to remove fine scratches from a guitar's finish?—Robert C. Smith/Signal Mt, IN

ANSWER: It is possible to sand out and polish fine scratches as long as the scratches do not penetrate the clear coats of lacquer most guitars are final-coated with. If you wish to try, start by rubbing the scratched area with a dollop of DuPont Rubbing Compound on a clean cotton cloth. Follow the directions on the can. If the compound proves inadequate, you can try to gently sand out the scratches with 3-M Ultrafine wet-or-dry black silicone-carbide sandpaper. Lubricated with clean cool water, the sandpaper should remove fine scratches quickly. If they don't come out after less than a dozen strokes of the paper, they are probably too deep to rub out without destroying the finish.

After sanding, rub out the marks with the Rubbing compound. Follow up with DuPont Polishing Compound or 3-M Glazing Compound. For dark finishes, try Clearbright Liquid Ebony for a final shine. For lighter colors, use DuPont Number 7 Liquid cleaner and polish.

At each stage of rubbing and polishing, your goal is to remove all traces of the previous step. I would not advise doing this twice to the same area on your guitar. Each time you sand, rub, and polish an area, the finish gets thinner. It is easy to ruin the finish by sanding into or through the color coats.

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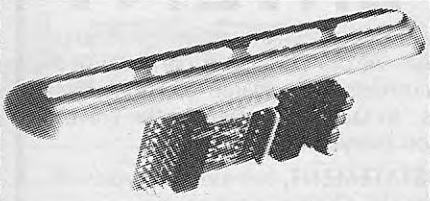

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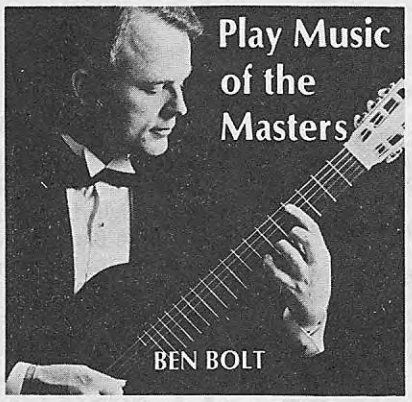

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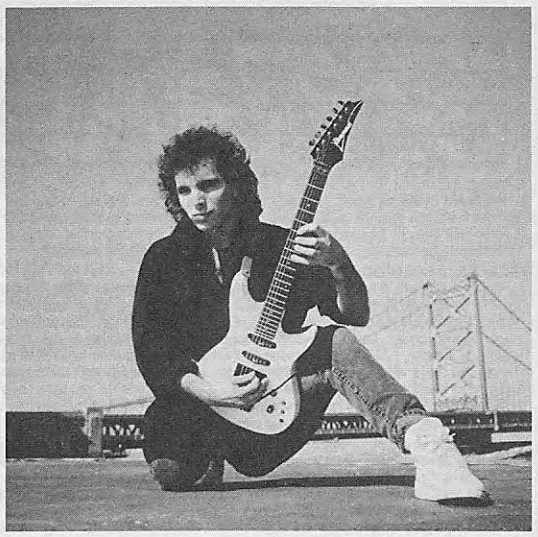
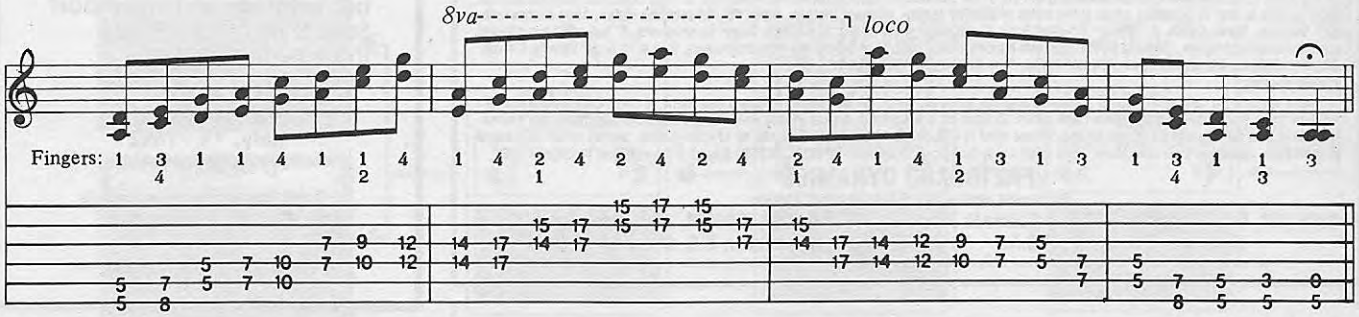
By Joe Satriani



The pentatonic scale consists of five pitches and can be termed anhemitonic because it does not contain semitones. This feature gives the pentatonic scale its open, tension-free sound. If we approach the scale harmonically, this "openness" becomes even more apparent. The pattern I present this month uses the A minor pentatonic scale, the intervals being: 1, -3, 4, 5, -7. By using thirds and fourths I've created a three octave harmonized minor pentatonic pattern that is part exercise, part harmonic map and part study in tonality. Pay close attention to the uniqueness of this scale, and develop an opinion on its possible applications. Eventually, it must be played and memorized in all keys. Good luck!



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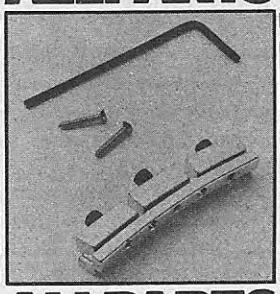

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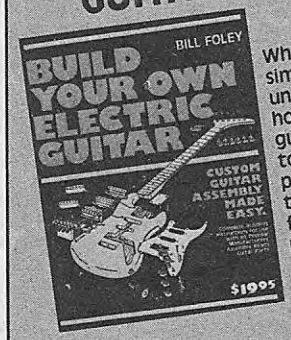

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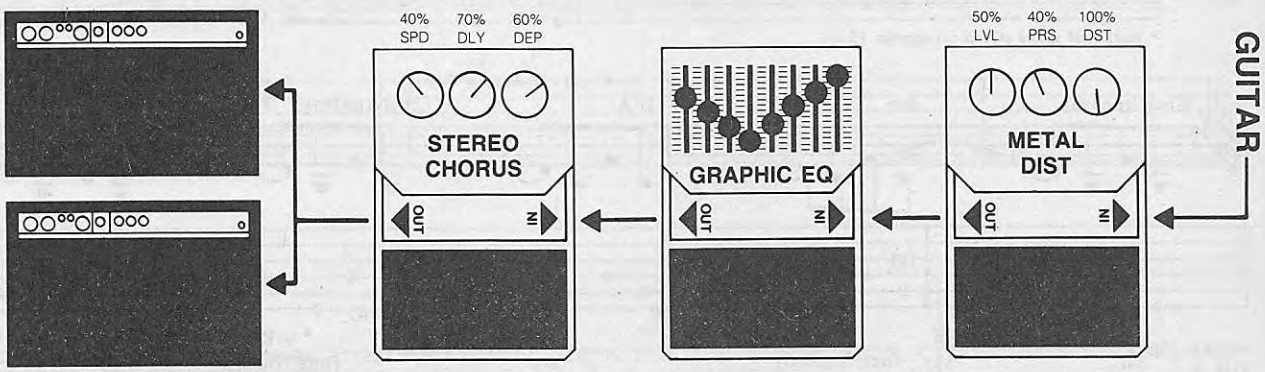
ONE: KIRK HAMMETT

By Dean Stubbs

The prelude to this anti-war song is clean electrics and acoustic guitars into the lyrics and as an occasional refrain in the song. Once into the piece, the drums and rhythm guitar play staccato, like a machine gun. The wailing of Kirk Hammett's solos sound thinly over the rat-a-tat-tat rhythm. Hammett plays Flying V Fernandez guitars and Strats on stage, plus a Black colored Jackson, all with EMG pickups and Dean Markley strings. He transmits his music through a Samson wireless to an SPX 90, a Roland DEP 5 and a DBX noise gate, blasting away with Mesa Boogie amps and cabinets. Also around are a Tube Screamer and a Cry Baby.

The lead through the prelude is a very clean guitar sound. Use a humbucker pickup in the bridge position and a stereo chorus pedal set as shown below for a stereo setup. For the clean distortion use your amp. The soft tube distortion creates this sound. Be sure that the E.Q. pedal and the metal distortion pedal are off at this point in the song. To create Hammett's distorted lead in the middle of the song and the finale, set your amps clean, use an E.Q. pedal and use a metal distortion pedal. Set the distortion control on the metal distortion pedal at max, and back just a bit off the presence control to about 40%. Be sure to match the undistorted input level with the distorted output level so that there is no noticeable difference in level as you switch the pedal in and out.

The instrumentation in this song is quite brassy and thin. The pedal that will help achieve that sound is the E.Q. pedal. The equalization pulls out the mids and boosts the highs, giving the guitar that thin, wailing sound.



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Tablature Explanation page 33

ONE

As Recorded by Metallica

(From the album. . .AND JUSTICE FOR ALL/Elektra Records)

Words and Music by James Hetfield and Lars Ulrich

Moderately ♩= 108

Intro

Bm — Rhy. Fig. 1 (Gtr. 1) — Gmaj7(no3rd) — Bm

let ring throughout

mp

* Battlefield sound effects for approx. 15 sec.

(end Rhy. Fig. 1)

Gmaj7(no3rd) — Bm — D/A — Gmaj7(no3rd) — N.C.

w/Rhy. Fig. 1 — Gtr. II — Bm — Full — H — Gmaj7(no3rd) — Bm — Gmaj7(no3rd) — *.w/Rhy. Fill 1

* Substitute Rhy. Fill 1 for bars 4 - 5 of Rhy. Fig. 1

Bm — Resume Rhy. Fig. 1 — D/A — Gmaj7(no3rd) — N.C.

Rhy. Fill 1

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w/Rhy. Fig. 1

Bm — 8va — Gmaj7(no3rd) — Bm — loco — * Rhy. Fill 1 — Gmaj7(no3rd)

* Substitute as before.

Bm — Resume Rhy. Fig. 1 — D/A — Gmaj7(no3rd) — w/Rhy. Fill 2 — N.C.

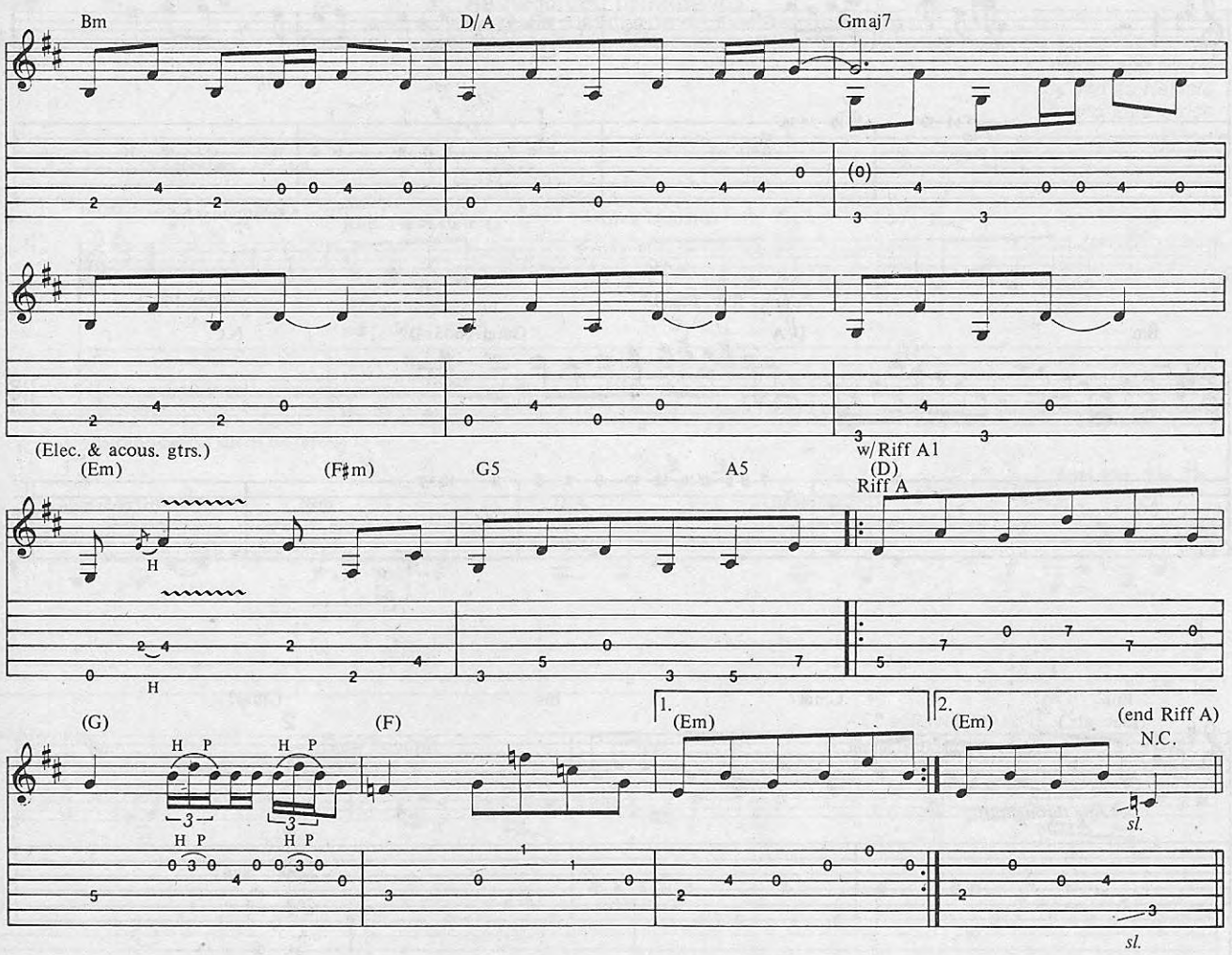
Bm (Elec. gtr.) — Gmaj7 — Bm — Gmaj7

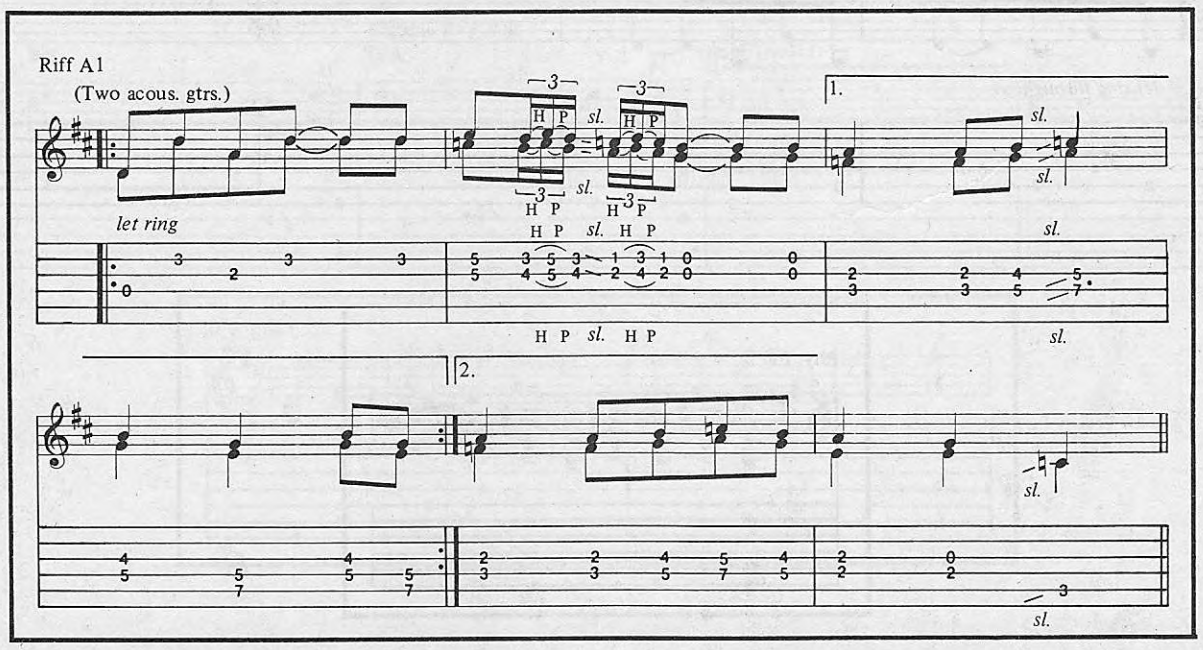
let ring throughout

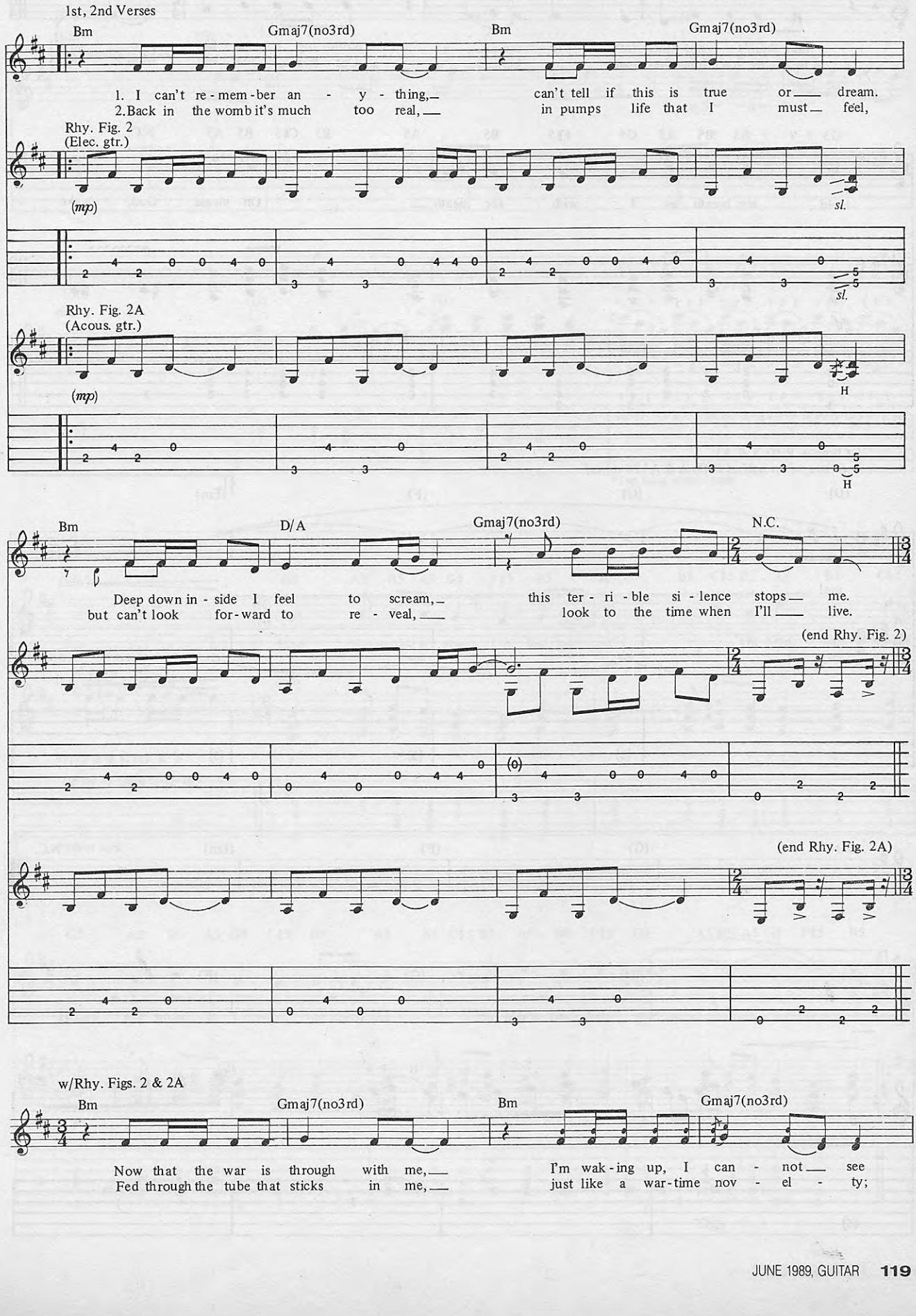
(Acous. gtr.)

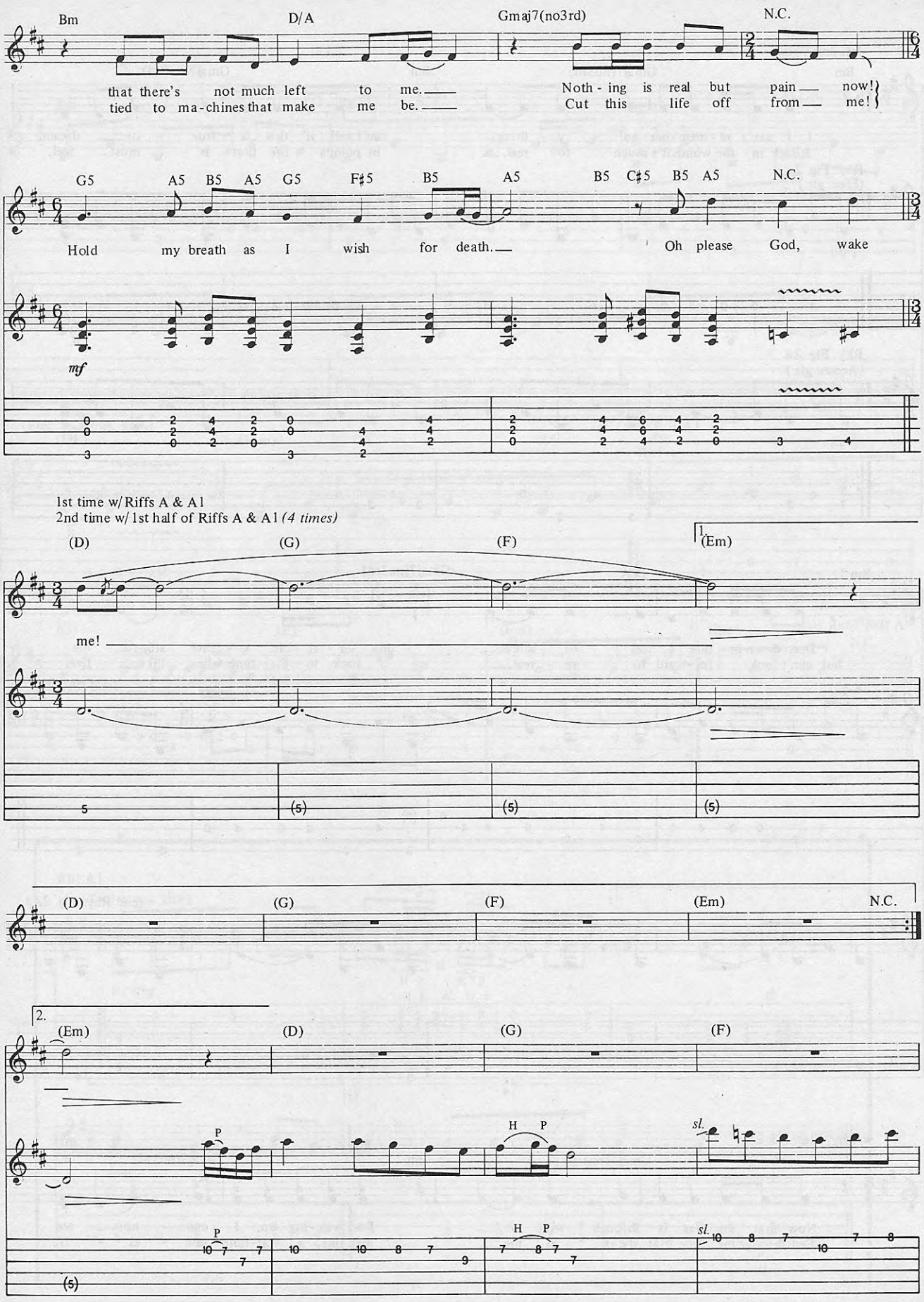
let ring throughout

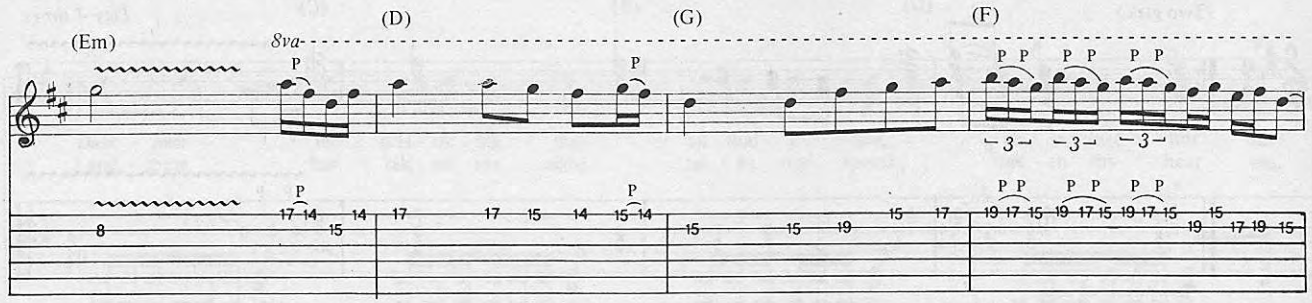
Rhy. Fill 2

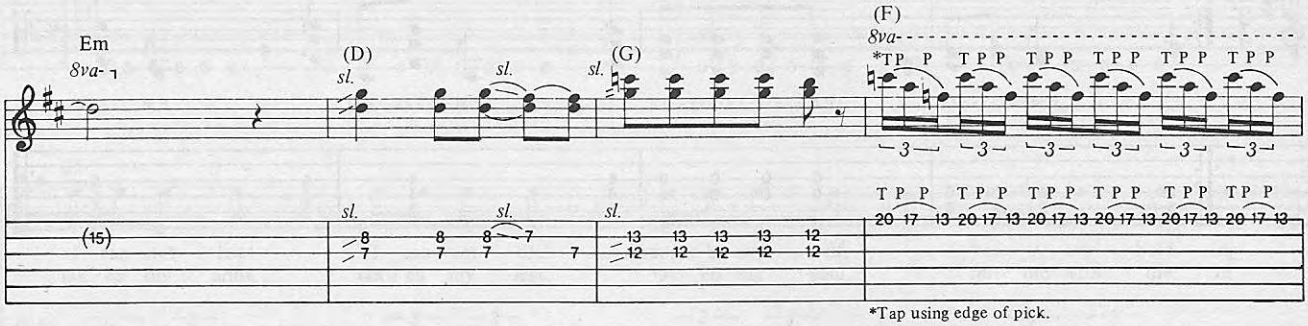

Bm
D/A
Gmaj7
(0)
(Elec. & acous. gtrs.)
(Em)
(F♯m)
G5
A5
w/Riff A1
(D)
Riff A
H
(G)
(F)
H P
1.
(Em)
2.
(Em)
(end Riff A)
N.C.
sl.


Riff A1
(Two acous. gtrs.)
let ring
H P
sl.
1.
2.

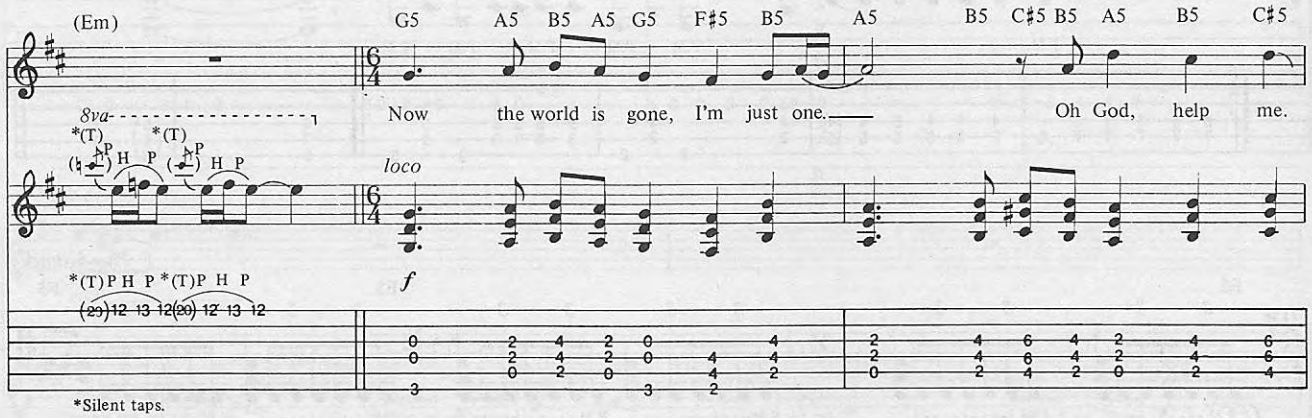

1st, 2nd Verses
Bm
Gmaj7(no3rd)
Bm
Gmaj7(no3rd)
1. I can't re-mem-ber an - y - thing, can't tell if this is true or dream.
2. Back in the womb it's much too real, in pumps life that I must feel,
Rhy. Fig. 2
(Elec. gtr.)
(mp)
sl.
Rhy. Fig. 2A
(Acous. gtr.)
(mp)
H
Bm
D/A
Gmaj7(no3rd)
N.C.
Deep down in - side I feel to scream, this ter - ri - ble si - lence stops me.
but can't look for-ward to re - veal, look to the time when I'll live.
(end Rhy. Fig. 2)
(end Rhy. Fig. 2A)
w/Rhy. Figs. 2 & 2A
Bm
Gmaj7(no3rd)
Bm
Gmaj7(no3rd)
Now that the war is through with me, I'm wak-ing up, I can - not see
Fed through the tube that sticks in me, just like a war-time nov - el - ty;


Bm
D/A
Gmaj7(no3rd)
N.C.
that there's not much left to me.
tied to ma-chines that make me be.
Noth-ing is real but pain now!
Cut this life off from me!
G5 A5 B5 A5 G5 F♯5 B5 A5 B5 C♯5 B5 A5 N.C.
Hold my breath as I wish for death.
Oh please God, wake
mf
1st time w/ Riffs A & A1
2nd time w/ 1st half of Riffs A & A1 (4 times)
(D) (G) (F) (Em)
me!
(D) (G) (F) (Em) N.C.
2.
(Em) (D) (G) (F)
P
H P
sl.

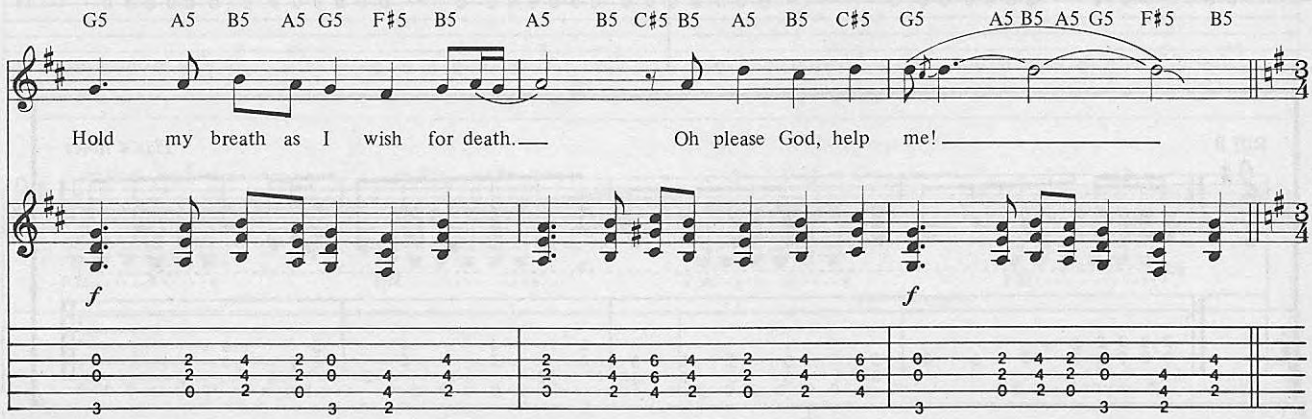


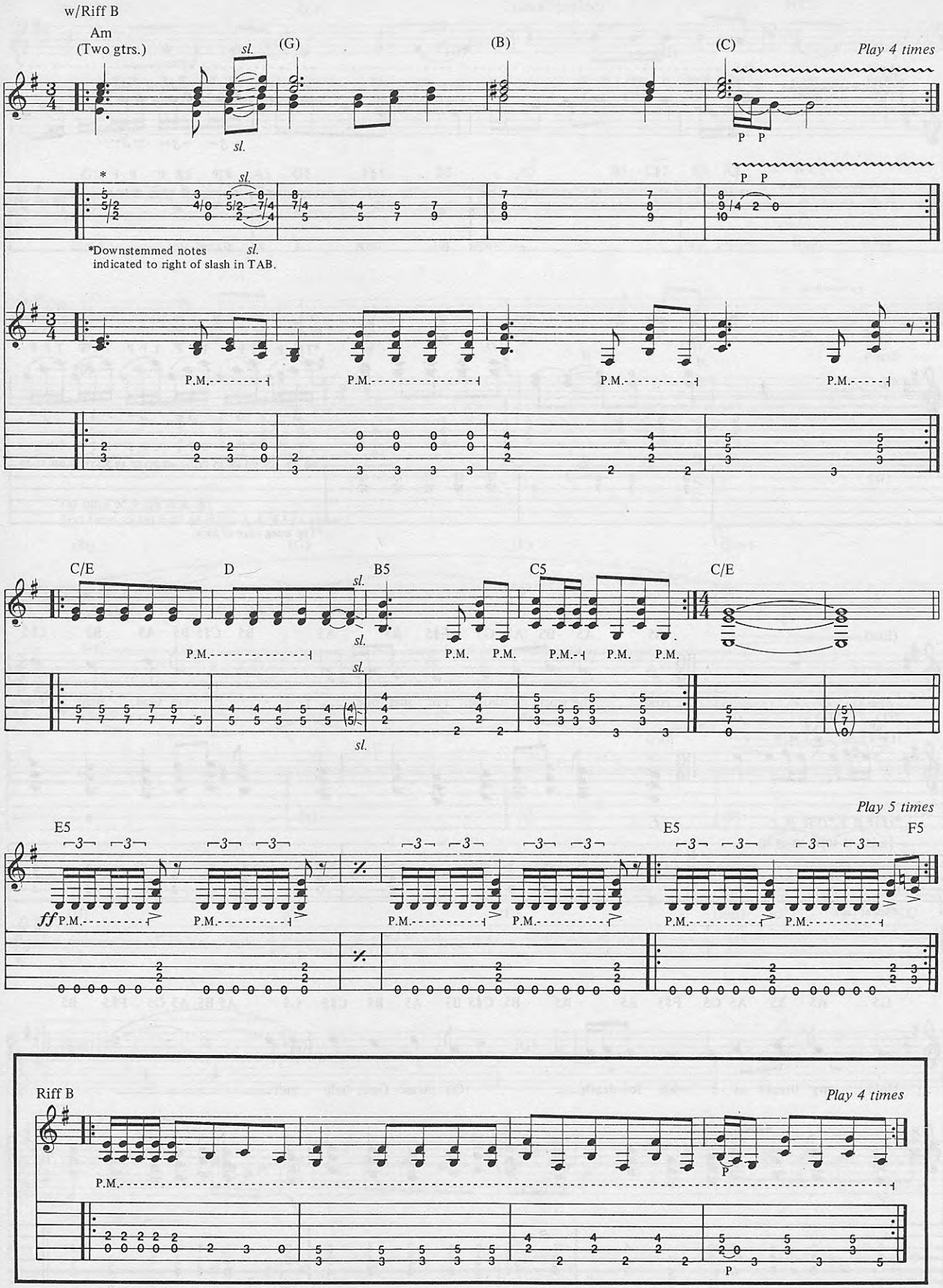


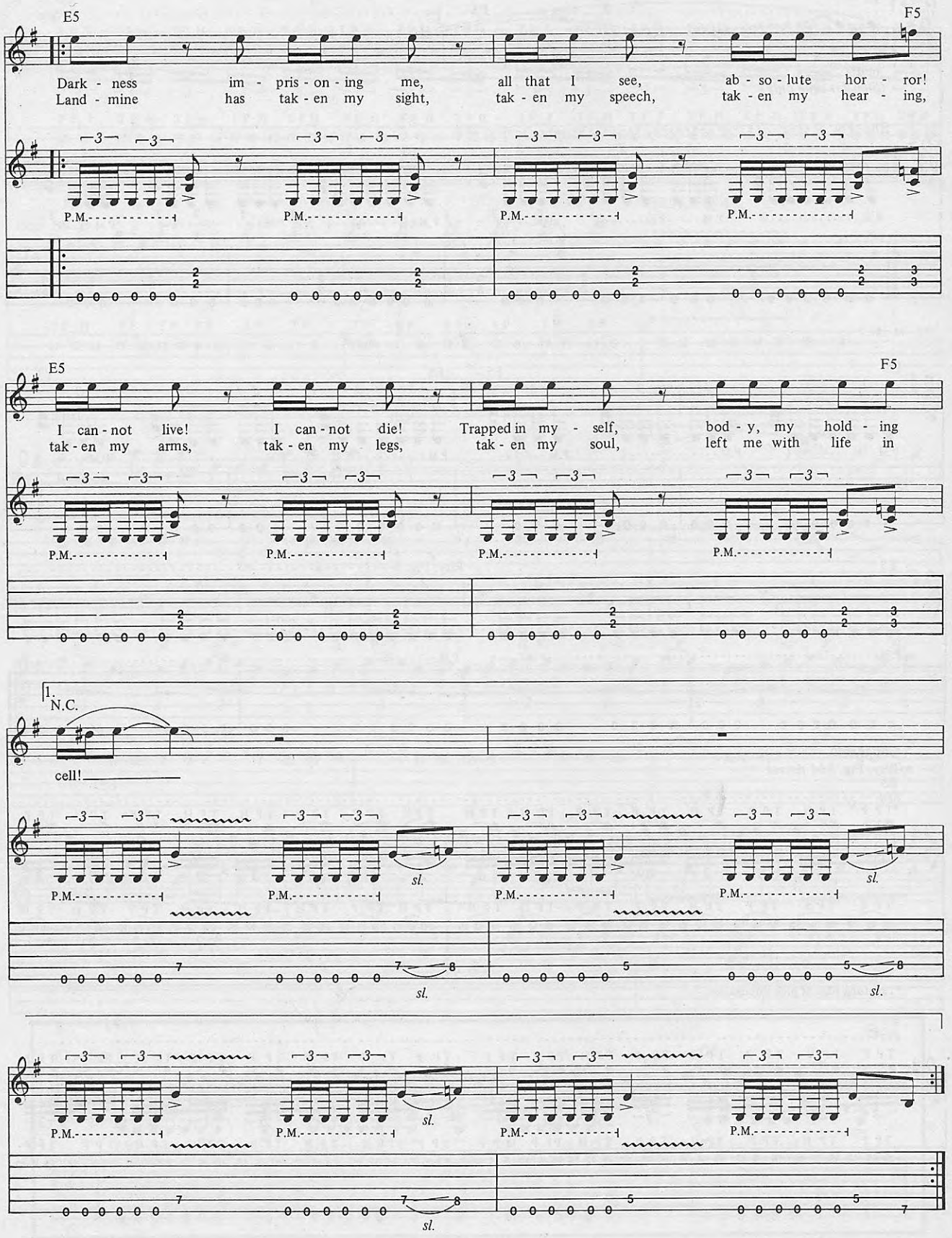
*Tap using edge of pick.



*Silent taps.




w/Riff B
Am
(Two gtrs.)
sl.
(G)
(B)
(C)
Play 4 times
P P
*Downstemmed notes indicated to right of slash in TAB.
P.M.
C/E
D
B5
C5
C/E
E5
F5
Play 5 times
ff
Riff B
Play 4 times


E5
F5
Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!
Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,
P.M.
E5
F5
I can - not live! I can - not die! Trapped in my - self, bod - y, my hold - ing
tak - en my arms, tak - en my legs, tak - en my soul, left me with life in
P.M.
1.
N.C.
cell!
P.M.
sl.

2.

Double time

(♪ = ♩) E5 F5 E5 F5

hell!

(Sing 1st time only)

Rhy. Fig. 3

P.M.

E5 F5 E5 F5

E5 Rhy. Fig. 4

Guitar solo

w/Rhy. Fig. 3 *(4 times)*

E5 F5

8va

*TP P TP H TP P TP H TP P TP P TP H TP H TP H TP P TP H TP P TP H TP H TP H TP P TP H TP P

19 15 12 19 12 15 19 15 12 19 12 15 19 15 12 19 12 15 19 12 15 20 12 15 20 15 12 20 12 15 19 12 15 20 12 15 20 15 12 20 12 15 20 15 12

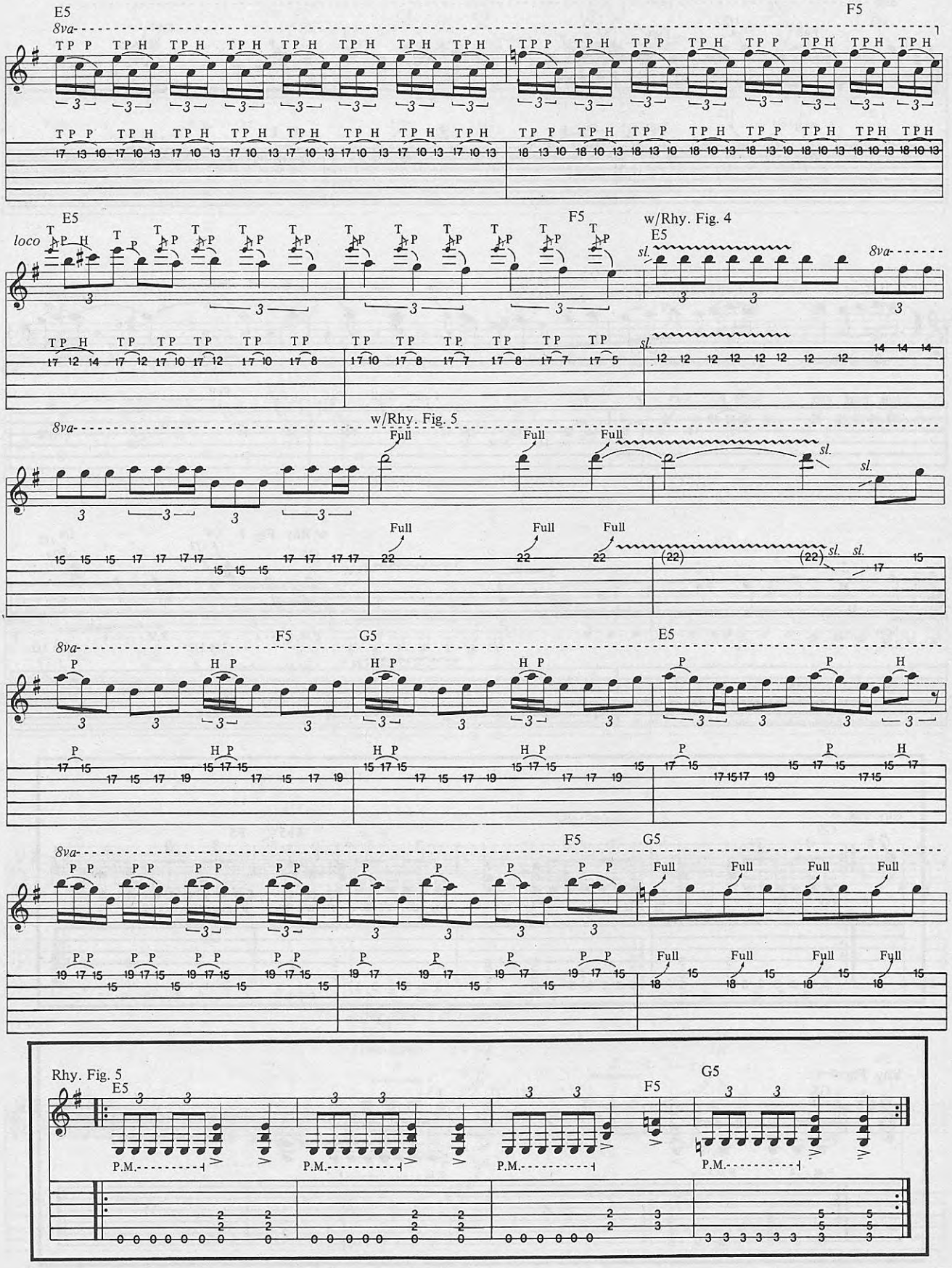
*Tap using edge of pick throughout.

E5 F5

8va

TP P TP H TP P TP H TP P TP H TP P TP P TP P TP P TP P TP H TP P TP P TP P TP H TP P TP P

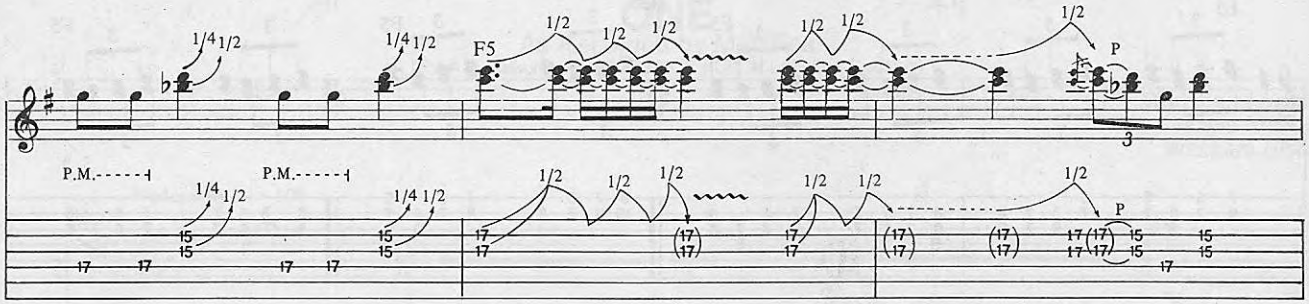
19 15 12 19 12 15 19 15 12 19 12 15 19 15 12 19 12 15 19 15 12 19 15 12 20 15 12 20 12 15 20 15 12 20 15 12 20 15 12 20 12 15 20 15 12 20 15 12

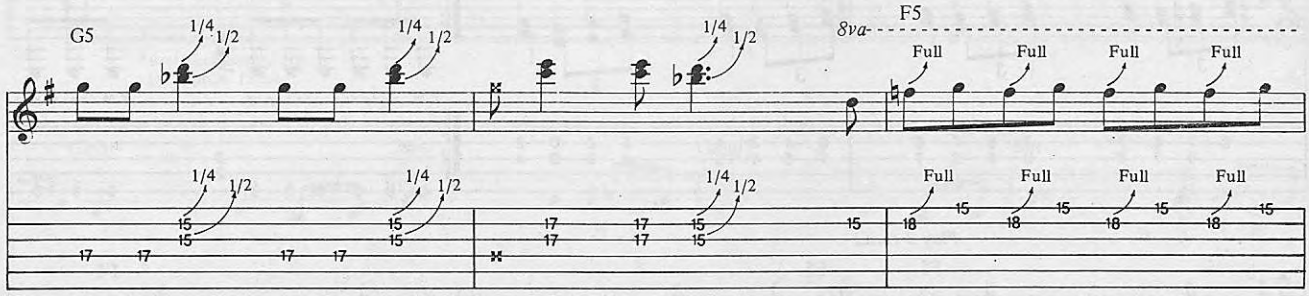

E5
8va
F5
loco
w/Rhy. Fig. 4
sl.
w/Rhy. Fig. 5
Full
G5
Rhy. Fig. 5
P.M.

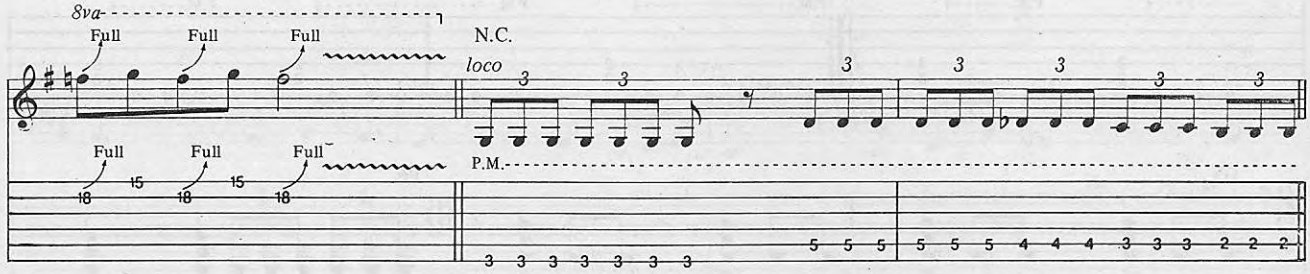
w/Rhy. Fig. 6
G5
8va
Ab5
1/2 Full 1/2 Full P P P P P H P sl.
F5
loco H P sl. H P P P G5 Full Full Full Full Full P
H P sl. H P P P Full Full Full Full Full P
Ab5 F5
slight
A.H.
w/Rhy. Fig. 7
G5
1/4 1/2 1/4 1/2
P.M. P.M.
1/4 1/2 1/4 1/2

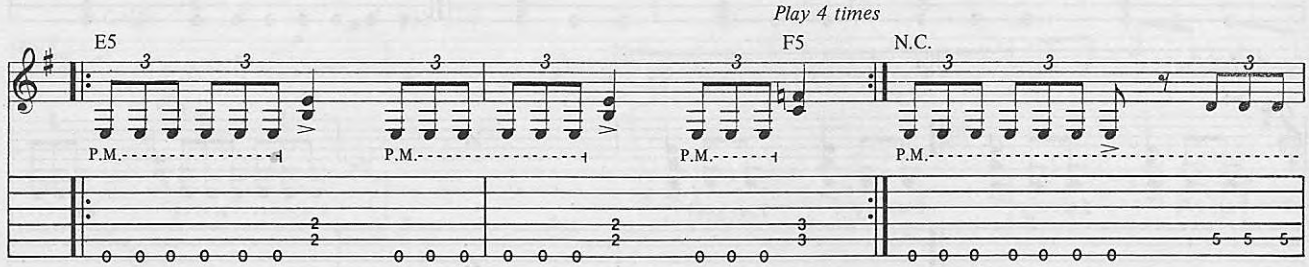
Rhy. Fig. 6
G5 Ab5 F5
P.M. P.M. P.M. P.M.

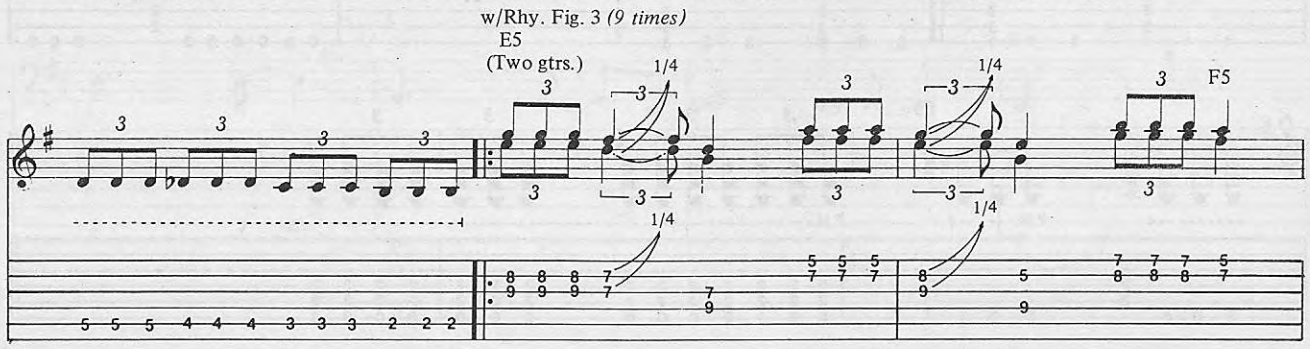
Rhy. Fig. 7
G5 F5
P.M. P.M. P.M.

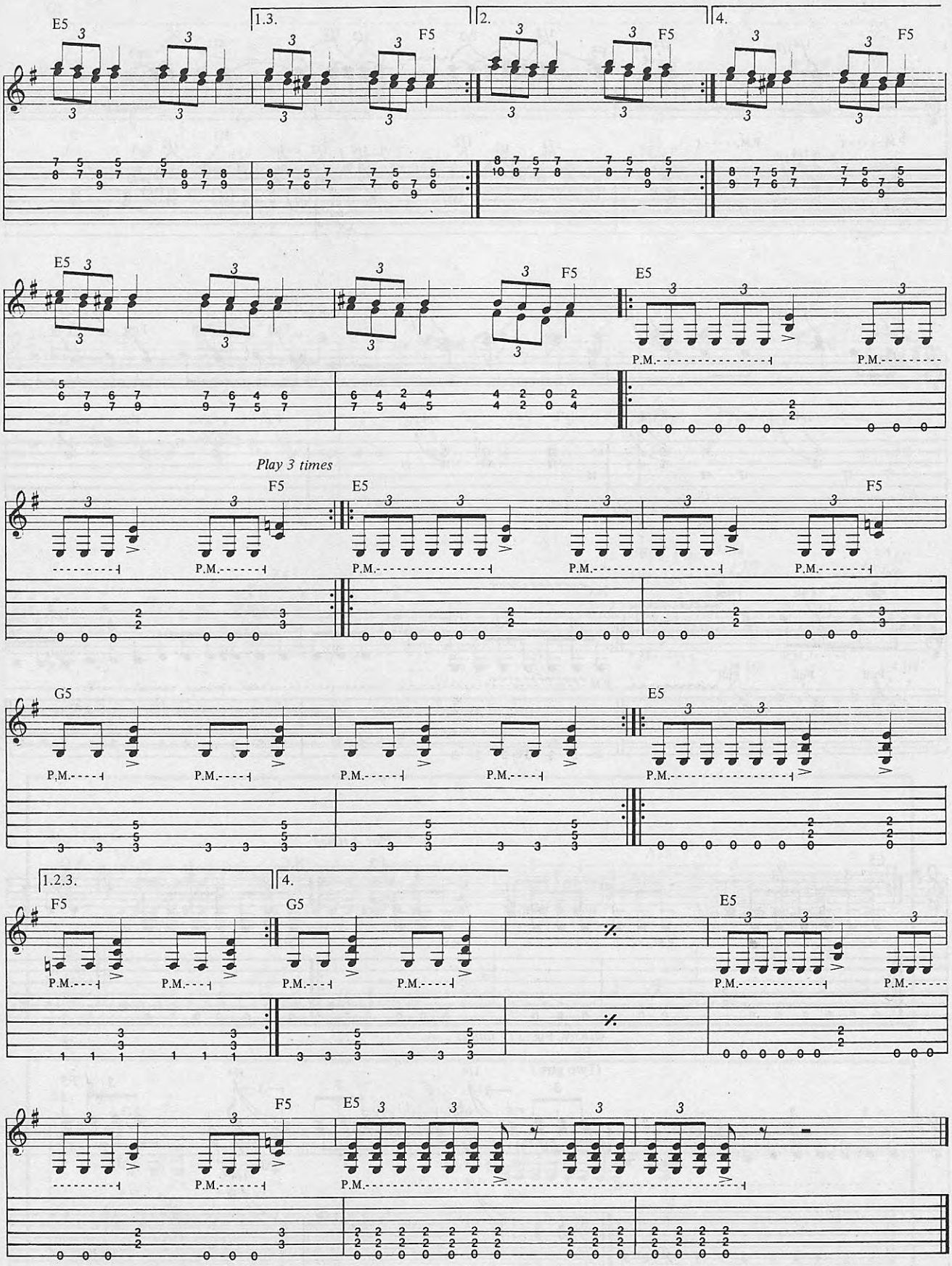

F5
P.M.
P.M.
P


G5
8va
F5
Full


8va
Full
N.C.
loco
P.M.


Play 4 times
E5
F5
N.C.
P.M.


w/Rhy. Fig. 3 (9 times)
E5
(Two gtrs.)
F5

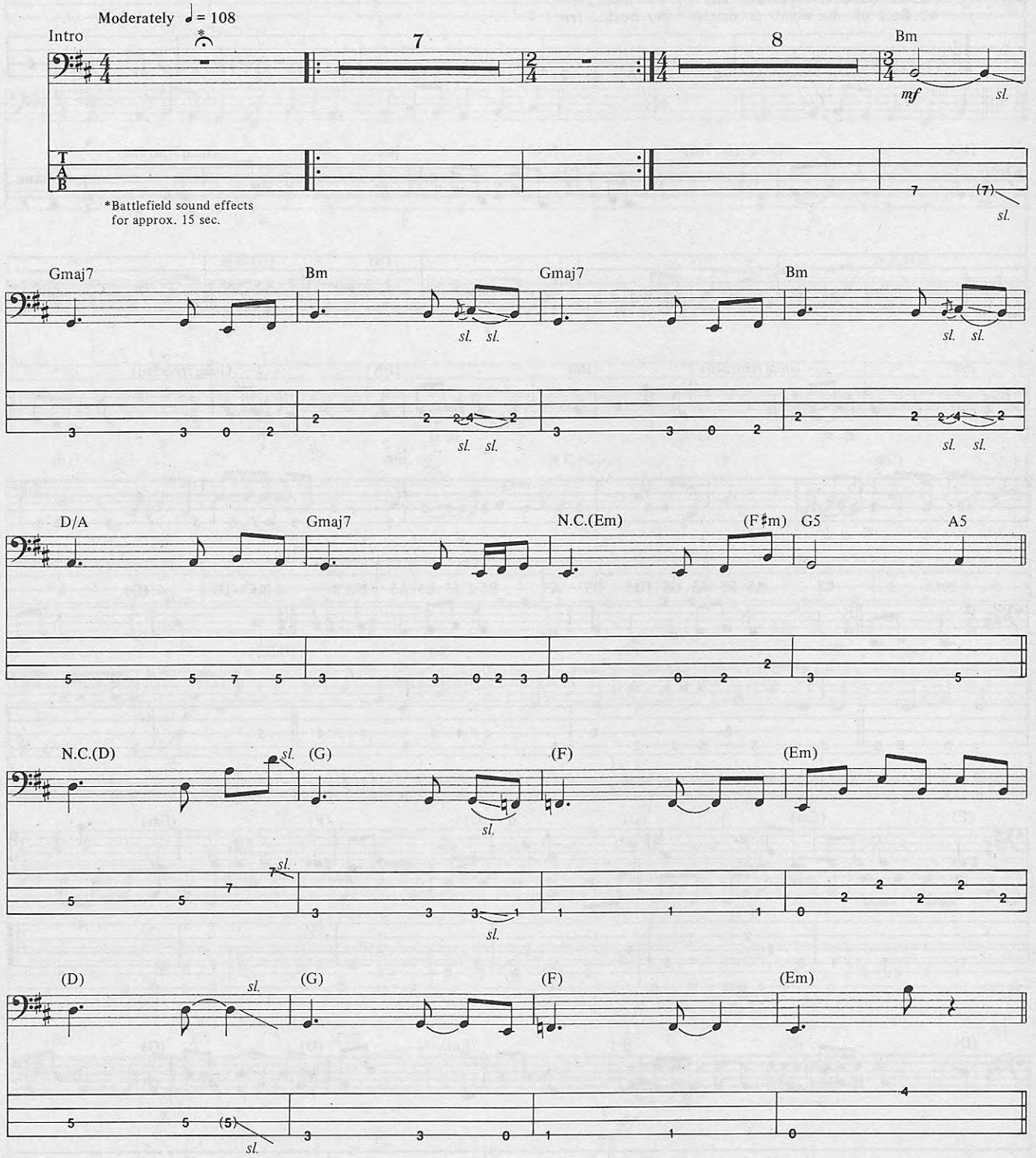

E5
F5
1.3.
2.
4.
P.M.
Play 3 times
G5
1.2.3.

BASS LINE FOR
ONE

As Recorded by Metallica

(From the album. . .AND JUSTICE FOR ALL/Elektra Records)

Words and Music
by James Hetfield
and Lars Ulrich



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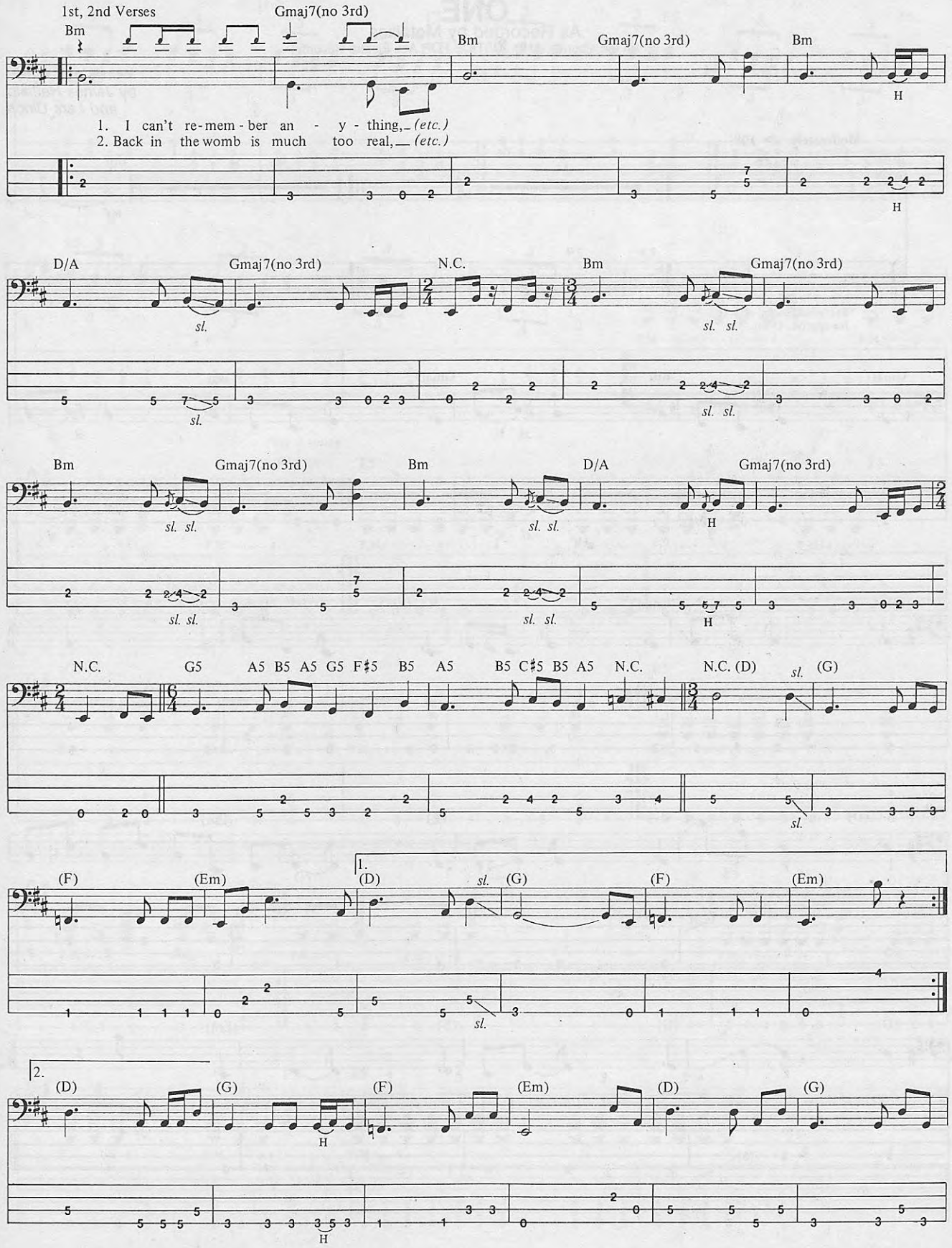
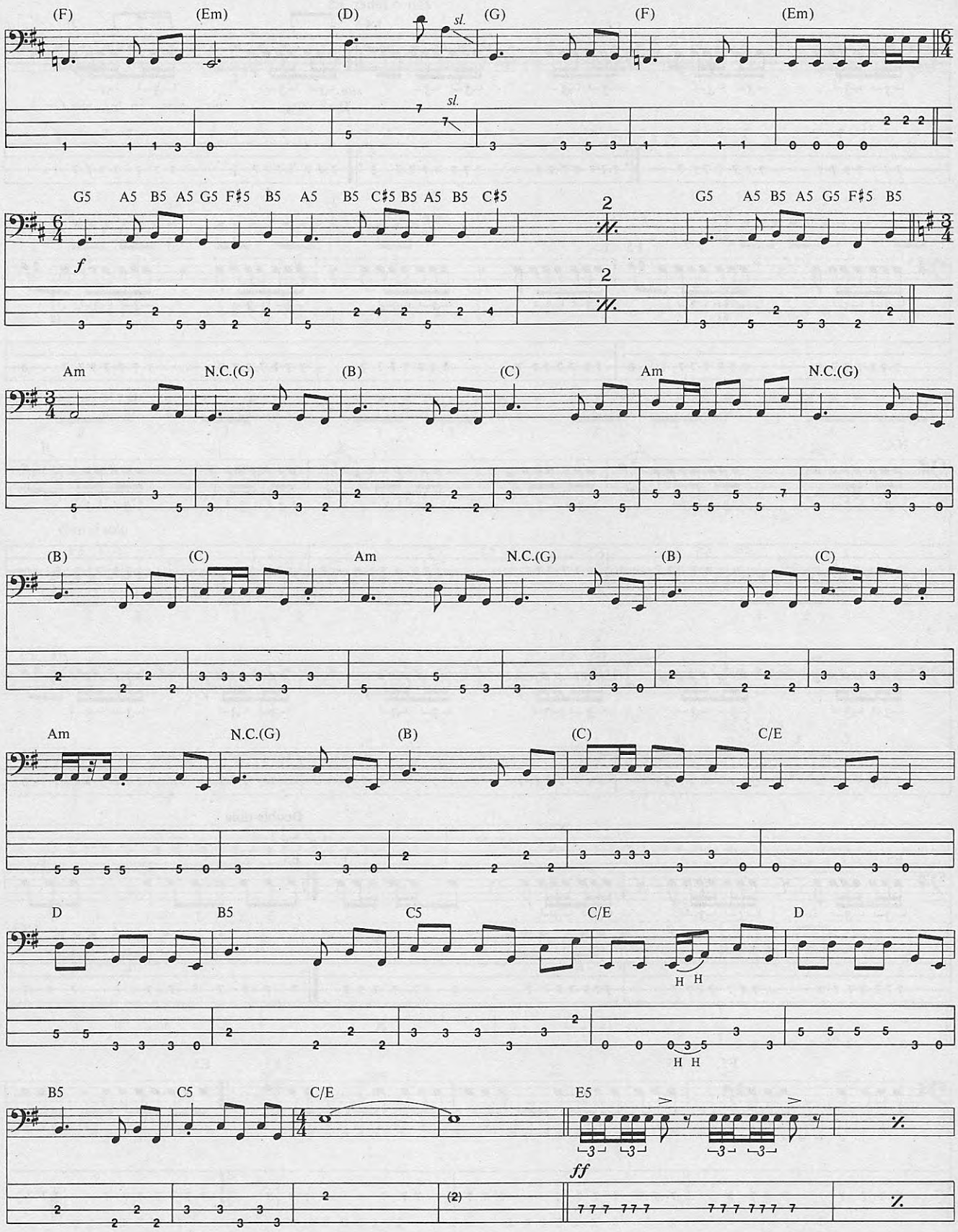
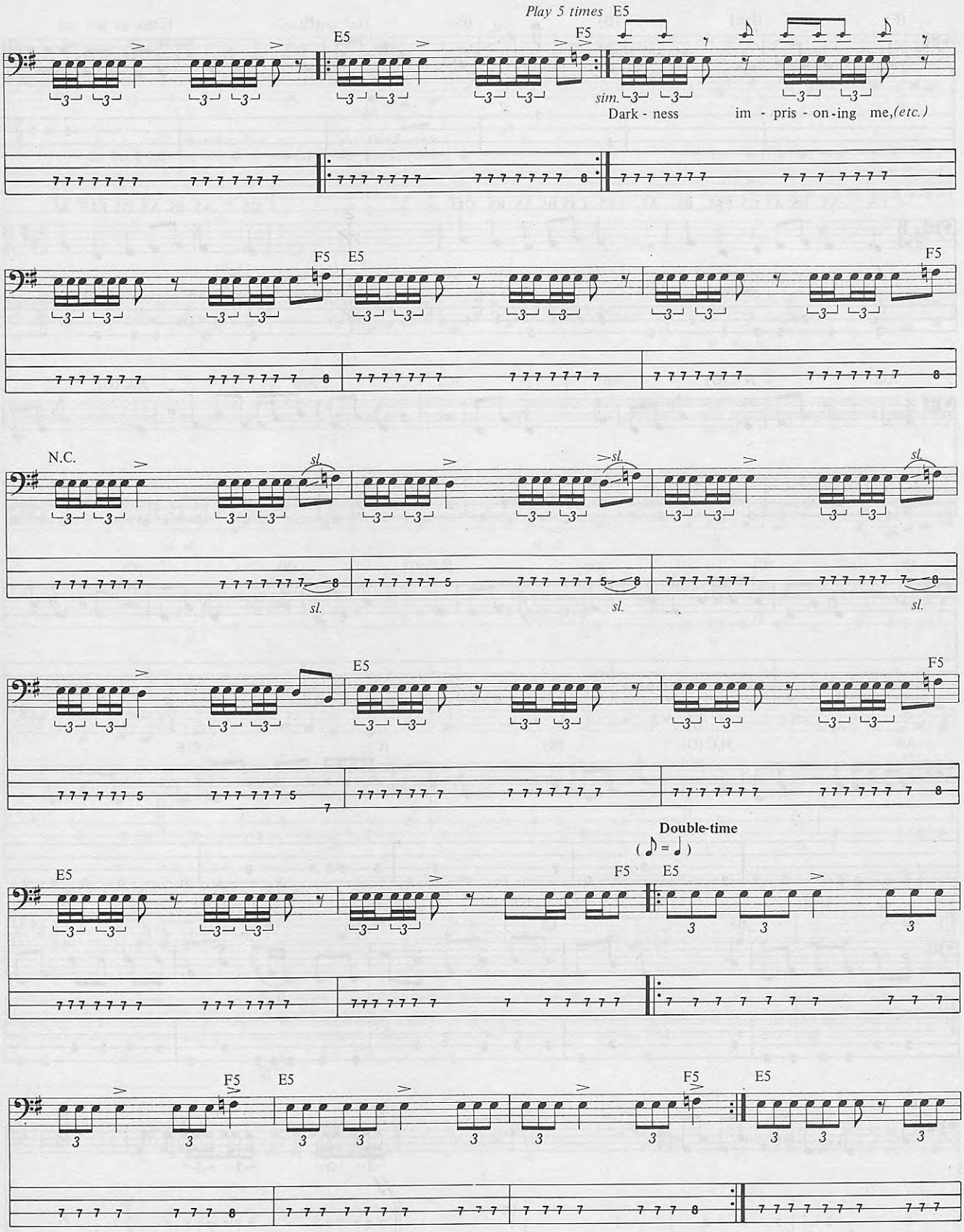
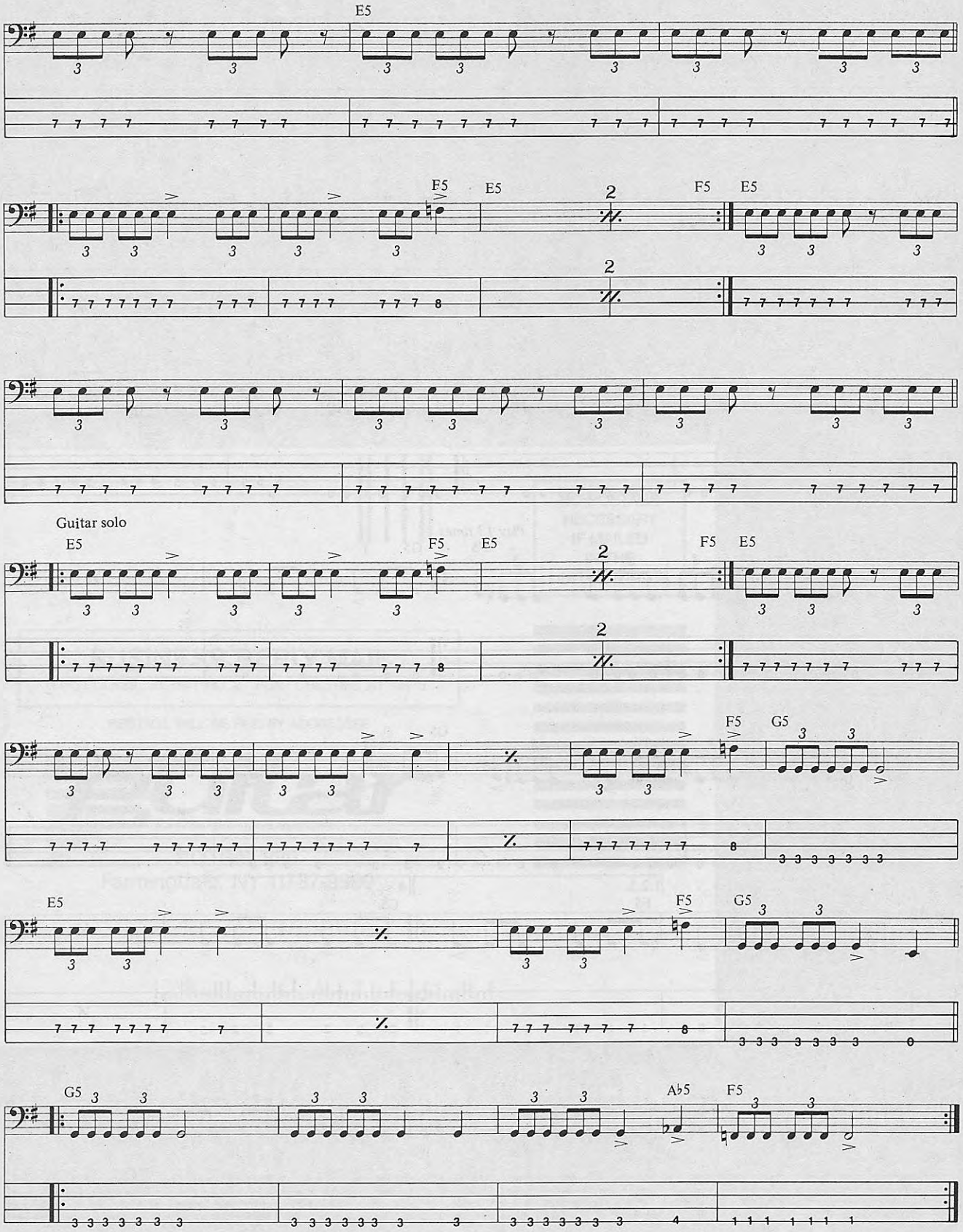
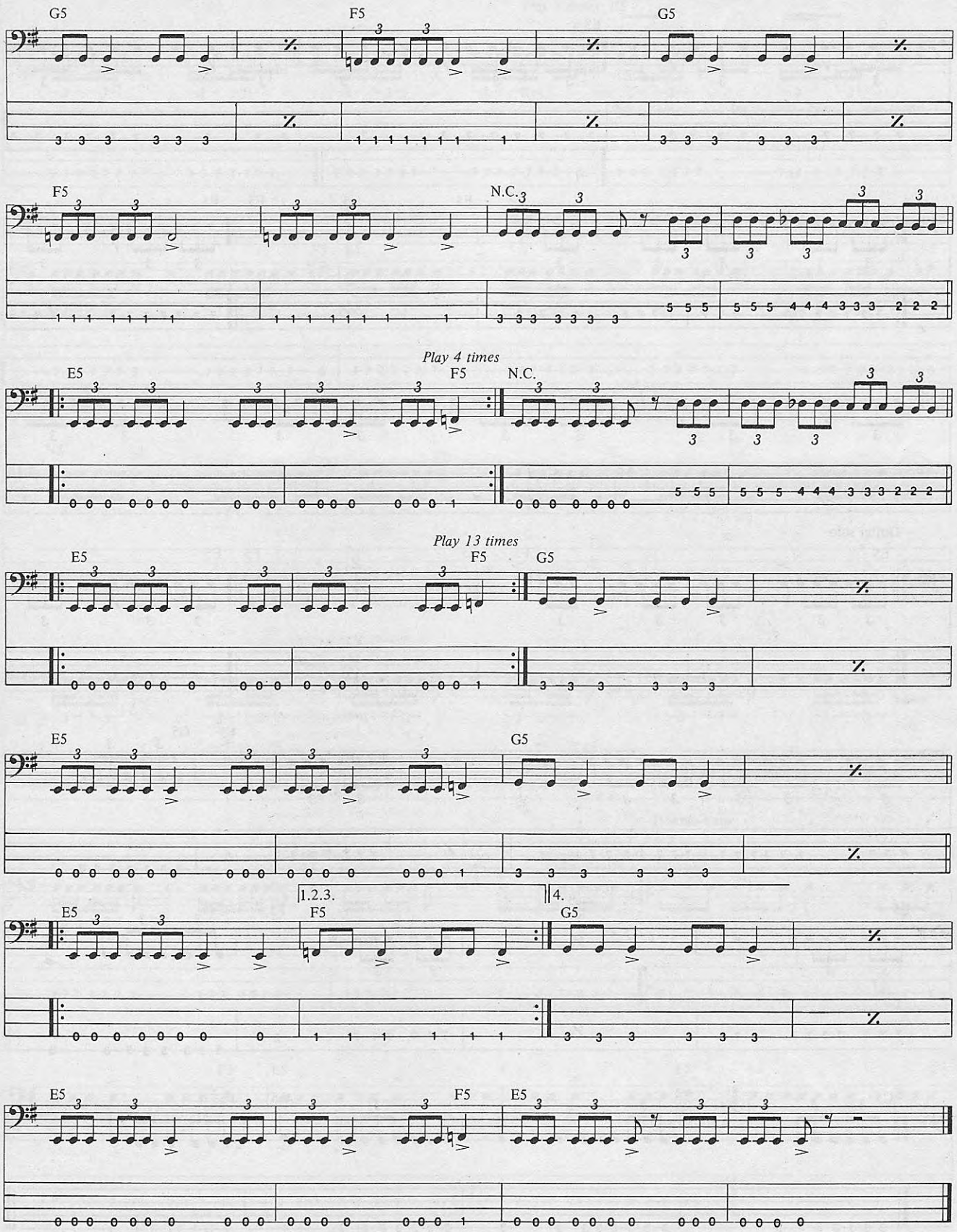

1st, 2nd Verses
Bm
Gmaj7(no 3rd)
Bm
Gmaj7(no 3rd)
Bm
H
1. I can't re-mem-ber an - y - thing, (etc.)
2. Back in the womb is much too real, (etc.)
D/A
Gmaj7(no 3rd)
N.C.
Bm
Gmaj7(no 3rd)
sl.
sl. sl.
Bm
Gmaj7(no 3rd)
Bm
D/A
Gmaj7(no 3rd)
sl. sl.
sl. sl.
H
N.C.
G5
A5 B5 A5 G5 F♯5 B5
A5
B5 C♯5 B5 A5 N.C.
N.C. (D)
sl.
(G)
(F)
(Em)
1.
(D)
sl.
(G)
(F)
(Em)
2.
(D)
(G)
(F)
(Em)
(D)
(G)
H

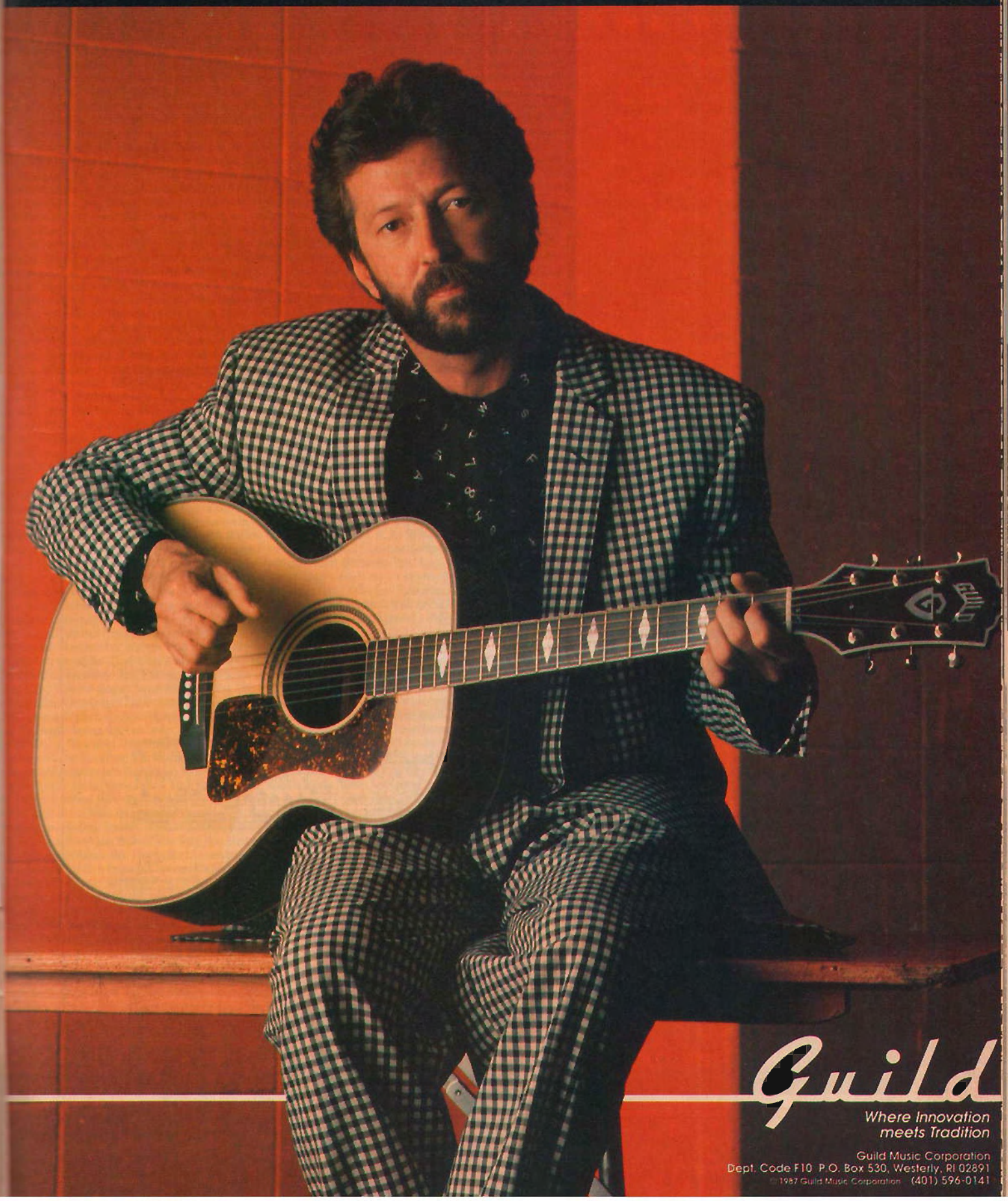

(F)
(Em)
(D)
sl.
(G)
(F)
(Em)
sl.
G5 A5 B5 A5 G5 F♯5 B5 A5 B5 C♯5 B5 A5 B5 C♯5
f
G5 A5 B5 A5 G5 F♯5 B5
Am
N.C.(G)
(B)
(C)
Am
N.C.(G)
(B)
(C)
Am
N.C.(G)
(B)
(C)
Am
N.C.(G)
(B)
(C)
C/E
D
B5
C5
C/E
D
H H
H H
B5
C5
C/E
E5
ff


Play 5 times
E5
F5
sim.
Dark - ness im - pris - on - ing me,(etc.)
N.C.
sl.
Double-time
(♪ = ♩)


E5
F5
E5
2
F5
E5
Guitar solo
E5
F5
E5
2
F5
E5
F5
G5
E5
F5
G5
G5
A♭5
F5

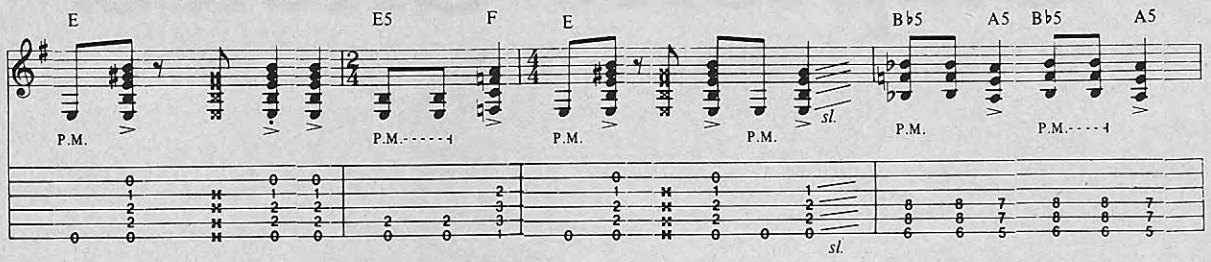

G5
F5
G5
F5
N.C.
Play 4 times
E5
F5
N.C.
Play 13 times
E5
F5
G5
E5
G5
1.2.3.
4.
E5
F5
G5
E5
F5
E5

Clapton's Choice.

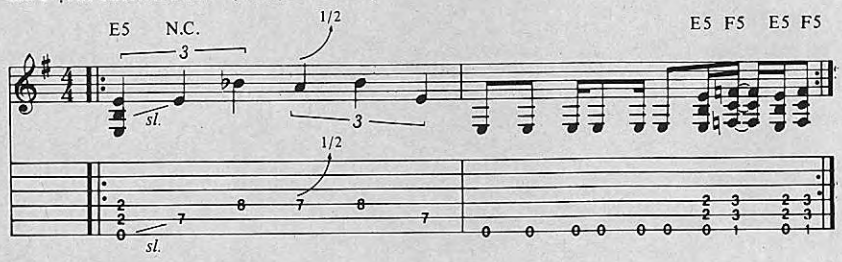


MUSIC APPRECIATION
METALLICA

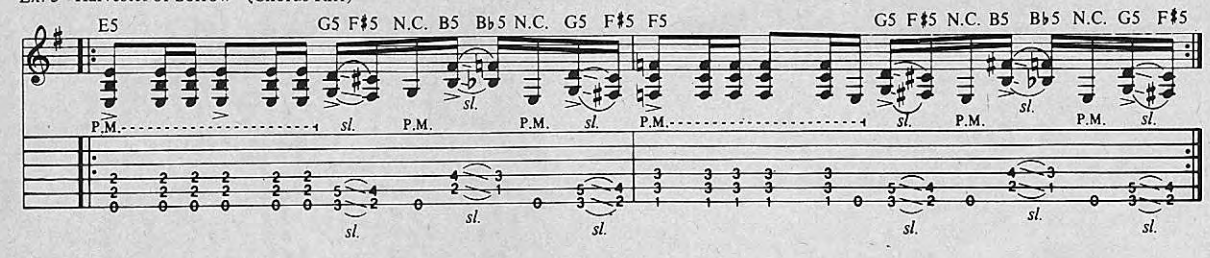
Ex. 1 ". . . And Justice for All" (Verse Riff)



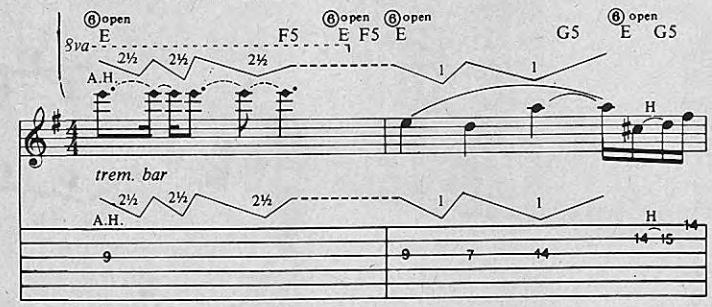
Ex. 2 "The Shortest Straw" (Intro, bars 29-32)

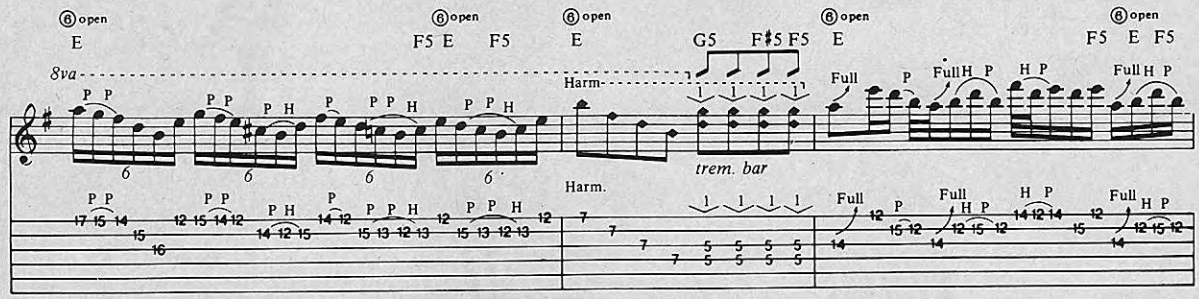


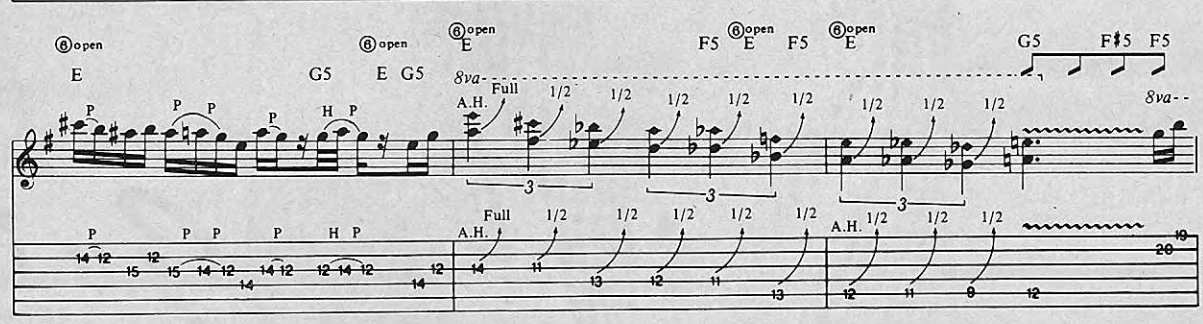
Ex. 3 "Harvester of Sorrow" (Chorus Riff)



Ex. 4 "The Shortest Straw" (Solo)







ROCK ON RocKontest

THE WINNERS

1st Place

Greg Merkle (NJ)

Greg receiving awards from Artist Relations Director Don Dawson.

2nd Place

Andrej Janezic (NY)
Kenny "Chance" Mercer (LA)

3rd Place

Gary Hoey (CA)
Nikolo Kotzev (Finland)
David Andrade (CA)
John Tilden (Canada)
Gregory Madison Bretell (AZ)

Honorable Mention

Greg Wattenberg (NY), Robert Koebler (NY)
Wesley Matsuda (CA), Scott Van Zen (CA)
Uve Dahman (CA), Mark Dewey (NY)
Matthew Prudoehl (MN), Dave Hornbeck (CA)
Jack Pearson (TN), Richard Karr (CA)
Jim Dofka (WV), John Forbing (IN)
Steve Gabler (OH), Deane Roden (England)
Danil Palumu (NY)

Special Thanks To

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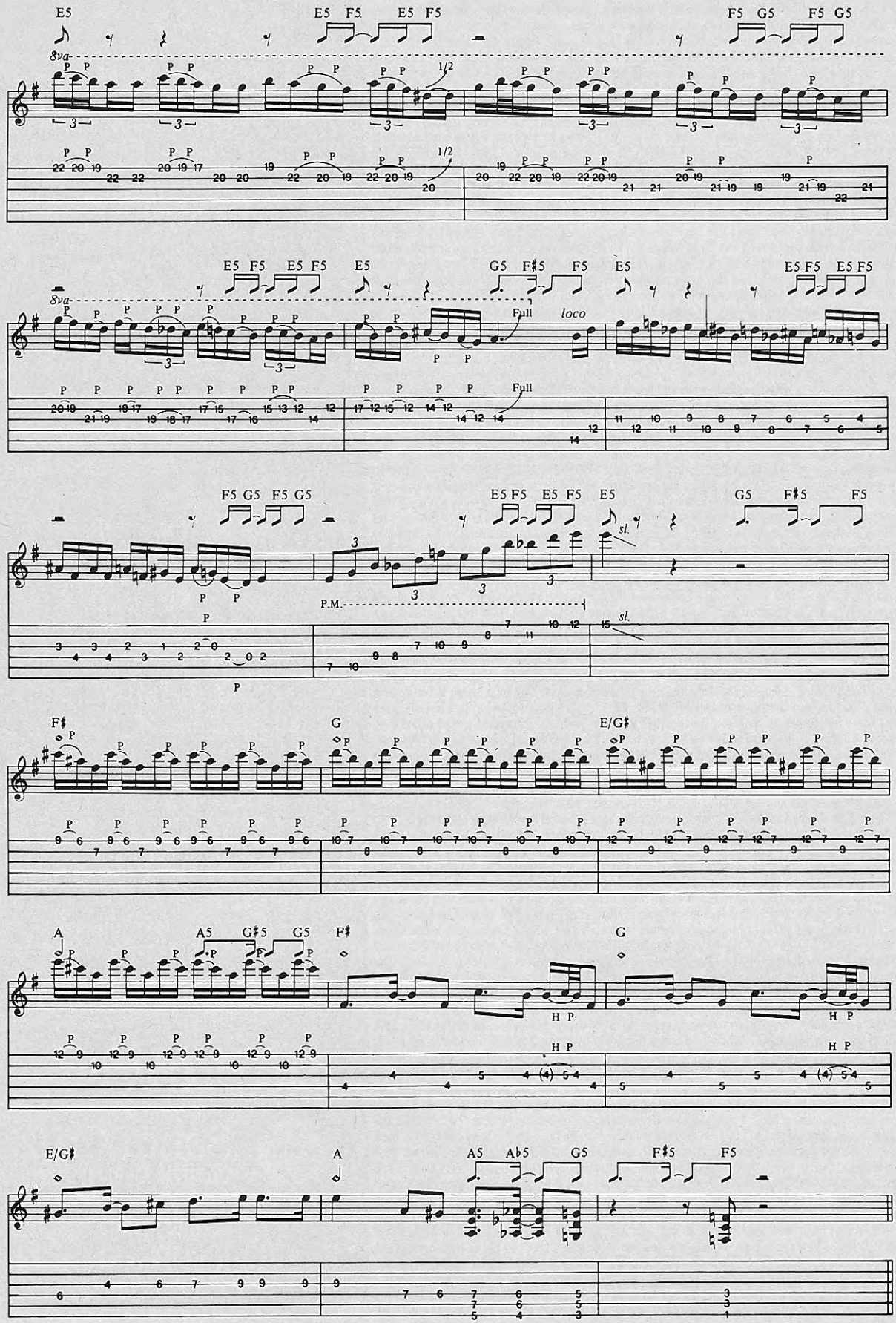
MUSIC APPRECIATION
METALLICA



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Sounds great.
Less tuning.

The Steinberger-designed KBS Tremolo, from Hohner.

Some guitar players are buying the new KBS Tremolo Guitars from Hohner for their incredible sound sustain and full response. Others are fascinated with the fixed-bridge locking system that makes these the easiest tremolo guitars to tune. And the easiest to keep in tune. In fact, even if a string breaks, you can instantly lock it back into perfect tune.

Designed by Steinberger, the KBS Tremolo moves on a knife-edge fulcrum for precise pitch return and long sustain. This feature, in combination with the unique locking system, makes this the perfect tremolo for headstock guitars. Other features include Select pickups by EMG, Claim Blend sound, tremolo spring tension adjustment and a soild maple contour body.

Hohner KBS Tremolo Series guitars are available in a full range of models: the S Metal, SG Lion, ST Custom and ST Victory. For a complete catalog send $2 to Hohner Sonor Sabian at the address below. Or visit your nearest dealer and lock into tuning stability and total performance with the new KBS Tremolo guitars.

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LANNY CORDOLA

GUITARIST ON THE RUN

BY JOHN STIX

While genius and inspiration can sometimes provide moments of true greatness, without perseverance few ideas would see the light of day. As evidenced by performers like Whitesnake and Robert Cray, the ability to hang in and hone your craft with patience and hard work can eventually pay off in golden record sales. Guitarist Lanny Cordola from House of Lords is a textbook example of how persistence pays off. Two promising false starts, first with Giuffria and then with the Rudy Sarzo/Tommy Aldridge project, put him in line to work on the movie soundtrack to "Tap" and with ex-Sabbath drummer Bill Ward on his first solo album. He was headed for Mike Varney's Shrapnel label when Gene Simmons, Kiss's oracle, who had discovered Van Halen and Cinderella, only to let them slip away, decided it was time to start up Simmons Records, to make sure that wouldn't happen again. His first group signing was Chuck Wright (bass), Gregg Giuffria (keys), Ken Mary (drums), James Christian (vocals) and Lanny Cordola, collectively known as House of Lords. All those years of experience were road tested when the band came together and recorded its first album in 31 days, with but three days to record all the guitar parts! It's not going to be luck that breaks House of Lords bigtime, and it will probably not happen on their first album, but then Lanny Cordola already knows how fast you have to run in this business, even just to be considered standing still.

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Is this Giuffria II?
It's an extension, since three of us were in Giuffria. We're doing songs in this band that we wouldn't have done in Giuffria, like "Looking for Strange." The singer in Giuffria wouldn't have had a concept of that kind of vibe. He was into the Journey/Survivor school, which has its own merits, but speaking for myself, and I think the other guys feel the same way, we wanted to go for more of a Zeppelin/Queen European thing.

So you're an American band trying to sound European? How would a song change between those two approaches?
Production has a lot to do with it. We had an English producer. Jimmy Page would put 25 guitar parts down. The American approach, like in Journey, they don't do a lot of different parts. I layered guitars on a lot of songs. On the single "Want to Be Loved," there are 20 guitar parts all mixed in so you can't tell. There's two acoustic tracks, a nylon string, 12-string, electric, clean and dirty. On "Slip of the Tongue" there's only one left and one right.

I thought it would have been a little heavier.
We would have liked to have done that, but unfortunately, the record company had to have a say so. We have some stuff that is heavier for the next outing. These guys are capable of playing all different styles.

You're a rocker with schooling.
I took theory classes at the Grove School. I definitely recommend that. I took harmonization classes with Dick Grove himself. That was invaluable stuff that I can carry with me forever.

How does schooling help?
"Looking for Strange" has some pretty intricate stuff in there. On "Under Blue Skies" the guitar is doing little lines. One thing I've learned about playing with all these different people throughout the last few years is when to play and when not to play. School didn't help for my rock playing, but it's definitely there on "Edge of Your Life." There's some jazz stuff on there that I'm sure came through by studying. In the future I plan on doing a solo acoustic record. Just before House of Lords came through, I was getting ready to do an instrumental record for Mike Varney. We had a lot of songs together, but to work with Chuck and Gregg and Ken and James was too good to pass up.

You took lessons from Jimmy Wyble, who is a heavy duty jazz guy. Can you skip around like Joe Pass?
Not like Joe, but I do play some standards: "All the Things You Are," "Satin Doll," "Misty." I have a little repertoire. I used to play night clubs, doing the lounge bit.

How does a good understanding of jazz translate into rock?
I think it all helps. The more you're exposed to, the more you have to draw from. "Pleasure Palace" has kind of a classical vibe to it. "Edge of Your Life" has a kind of jazz vibe to it. Some is basic rock, like "Slip of the Tongue."

How much of you would have changed if you didn't have jazz in you?
I think I would be a lot different in my phrasing. I listened to a lot of Wes Montgomery and George Benson. In fact, I cop an exact riff from George Benson in "Looking for Strange." You'd never know, because it's in a totally different context. I figured out Charlie Parker things, where just a little phrase in a rock context is a big influence. It's been quite a few years since I really sat down and went through the stuff. At least I've got a foundation.

When did you start bringing jazz in?
The first two rock albums I bought were Aerosmith and Kiss. From there I got into Zeppelin, Deep Purple and Queen. When I was around 17 I started exploring jazz, with Jim Hall and Kenny Burrell. There was a guitar shop where I used to live and I would hang out there and bug everybody to show me things. They turned me onto jazz. That's how I met Jim Wyble, Ted Green and Joe Diorio, who are three big influences, especially Joe Diorio. Even in rock. I talked to George Lynch a few years ago and he liked this interval thing I was doing. He said, 'where did you get that?' I got it

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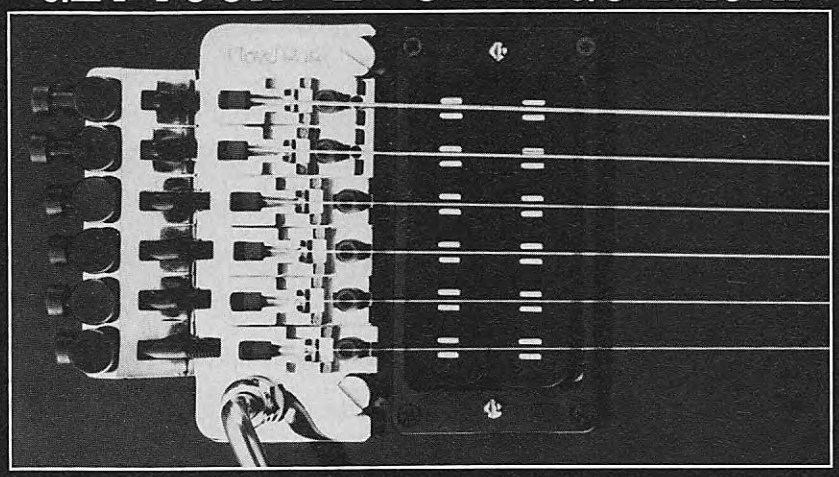

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from this book "Intervalic Designs," by Joe Diorio. He went out and bought the book. Some of the chord stuff Joe does is unbelievable. He has a whole chord trip. I go to his house in Capestrano and we hang out for the day and play whatever we want for hours.

Before that did you sound like anybody else?

I was into the Jimmy Page vibe for a long time. We used to do all Zeppelin. Listen to "The Wonton Song" or "In My Time of Dying." It was his whole vibe of music, not just soloing. Jazz players can be snobby because of their technical thing. True jazz greats, like a Joe Diorio, loves Jimmy Page. One of Ted Green's favorite guitarists is Johnny Winter. Ted is a monster, too. Ted wrote "Chord Chemistry." Him and Lenny Breau used to do clinics all the time. That had a lasting influence on me.

You spent a lot of time with bar bands.

I still love running to bars and playing. Chuck, James and I sat in with guys from Roy Buchanan's old band and the Iron City Houserockers. We feel at home. We sit in all the time in bars. I often think my best playing was done in a bar, because you just play. Before we went on tour I was playing with friends of mine, and we played Hendrix, Zeppelin, Beatles and Stones, Temptations, Roy Orbison, Stevie Wonder. You play all those songs every night and you keep your chops up. It's so easy to get lax once you start doing records. It's like, okay, we've done the record, I don't have to go on tour for a month, so we don't have to practice. It's easy to get into that. I try to get at least a couple hours in every day. I occasionally take a day off. Me and Chuck bring our stuff with us. We plan on doing an instrumental project together.

The only way to get your sound down is to do it live.

Definitely. I'm always trying to improve my sound. As soon as it sounds cool, about a week later I want something else. I just bought this t.c. electronics 2290, with a couple of modified Marshalls. There are a lot of possibilities with this setup, but I'm still looking for something different. It sounds cool, but there is something in my head trying to get out. George Lynch is never happy with his sound. Every time I talk to him he's got something different.

Did your band Mondo Cane make a record?

No, all I have is a tape we did at Westlake audio, with the guy who was the second engineer for *Thriller*. That tape got me into Giuffria.

When did you work with Rudy Sarzo and Tommy Aldridge in Driver?

That was after Giuffria. We were together for about six months. The main reason that didn't work was the singer. He used to be in a band called Mayday on A&M. He's the kind of guy who needs to be solo. He was telling Rudy and Tommy what to play. Before we met James, we were talking to him, and his attitude was so bad that Gene Simmons said to him, 'Do you know how obnoxious you are?' He told Gene off. After Tommy and Rudy, I worked on the movie "Tap," with Gregory Hines and Sammy Davis, Jr. I played in Gregory's band and jammed with Etta James on camera. I worked on the TV show "Full House" and played with John Stamos, and we wrote some music and got to hang out with the Beach Boys. I worked with Bill Ward, the drummer from Black Sabbath. He's got an album coming out this year called *Ward One*. Zakk Wylde is on it. I did a track with Ozzy. I co-wrote one called "Back in This Rock 'n' Roll." Bill sang, I played guitar, Carmine Appice played drums and Jack Bruce played bass. That was a rush. Bill called in all his friends. Bob Daisley played bass. Bill was more or less the musical director.

Annamaria DiSanto

Tell me about your relationship with B.C. Rich.

I met them through a friend of mine from the Beach Boys. Before I even had a deal they were totally behind me and made me anything I wanted. They made me my Jack Nicholson guitar. It's the best guitar I ever had. With Bernie Rico, if you don't like one thing, he wants to know. The guitars are loaded with Seymour Duncan JB's and a Floyd. To make the record I used my B.C. Rich Strat, B.C. Rich Tele and my Ibanez. They all have the Duncan JB pickups.

Why don't people make the amps with the modifications in them?

I don't know. You'd think they would. I've been talking to Peavey and they've been working on some stuff for me. I do use their cabinets, the PPG pre-amp with Marshall power. I use a Marshall pre-amp for one sound and the Peavey for another. With the 2290 it stores all the different sounds. I rented it from Andy Brauer and liked the sound. Whatever happened to the old days when you plugged straight in?

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That's a little insane for me. The bottom line is, does it sound that much better? With the Roland Dep 5 I have, I don't scratch the surface of using it. On the record I used a Soldano amp through an old Marshall cabinet.

How quickly did you do the guitar parts?

In three or four days I did all the solos, all the rhythms, all the acoustic parts. I prefer to work that way. Tommy Aldridge kind of sums it up for me when he says, "How long is a song? Four minutes? Why should it take any longer than that to record it?" I knew what I was going to do. Andy Johns made a few suggestions. He introduced me to the Nashville tuning, where the E,B and G are all the same and you use an E string for the D string. The notes are the same but an octave higher. Use your E string as a D, use your B string as an A string and another high E string for your bass. I used that on the song "Want to Be Loved." It sounds cool, especially with jazz chords. Another cool thing I learned from my left-handed students when I used to teach was, if you play a left-handed guitar, right-handed regular scales are all backwards. It sounds like Robert Fripp. I want to do that on the next record. I want to get into open tunings, too.

To do everything in three days you've got to have lots of energy and spontaneity.

"Looking for Strange" was going to be an instrumental. I had that mapped out. Instead of the vocals I had another section. "Slip of the Tongue" I did in an hour, two rhythm parts and the solo. The song that took the longest was "Want to Be Loved," because it had a lot of guitar parts. That took four or five hours. I was working 12-13 hour days. I was also playing at night in the clubs.

What was the scenario from when you got the call to join the band to the finished product?

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Gregg was talking to Gene Simmons. We already had a lot of songs, so we were in contact all the time and aware that this could be happening. We didn't have a singer that we liked. Then Chuck brought in James Christian. We took him to Gene and Gene said go. I went to New York and played the Atlantic Records 40th Anniversary with Vanilla Fudge and met Gene there. He was really into it and liked James. The day I got back from that we started rehearsing. The deal was put together when I was in New York. I met James two days before I left to go to New York. It took 31 days to rehearse, record and mix the record. The drummer got all his parts in two days. Chuck did all the bass tracks in one day. Gregg did his parts in five days. The Giuffria *Silk and Steel* record took five months and this record sounds 20 times better.

Annamaria DiSanto

This was thrown together.

It was scary. Here we are, we have a band, and I don't even know these guys. Thank God we got along. With the experience everyone has had we are all set in our ways. It could have been a real volatile situation. I got a call on a Monday and we were in the studio on Wednesday. We had three or four songs that we had done tapes of. Then we wrote four or five songs in a week. Me and Chuck worked on "Looking for Strange" and "Edge of Your Life," which was recorded in another form. We redid that. "Call My Name" and "Hearts of the World" were just jamming. We have many leftover songs. Gene came down a couple times and said, 'I like this; I hate that.' He let us do it. He said, 'I like you guys. I don't need to tell you what to play.' He said, 'it's got to be a hit, or you've got to be able to play it in front of people.'

Did Gregg have to swallow his pride to now ask you for opinions where he didn't before?

I don't think so. Giuffria was formed long before I was ever involved. When Gregg started to talk with Gene Simmons about getting a deal, he called me. He said, 'I want this band to be different from Giuffria.' It was his idea.

Do you have a style yet?

I think I have my own style. That probably comes from the jazz thing. There's not a lot of guys who use chromatic scales and the different extensions. Most guys don't go too outside or if they do, they use the harmonic minor scale. That's where I differ a little bit. If you heard my playing six years ago I think you'd still recognize it's the same guy. My favorite playing is on "Edge of Your Life," and "Looking for Strange." That shows different stuff. I go into the Japanese Hiroshaki scale in one section. I have this book that Joe Diorio did called "The Thesaurus of Scales and Melodic Patterns." I learned some scales from there, some McLaughlin stuff.

What guitarists are pushing the envelope today?

I love Steve Morse, Earl Klugh, Chet Atkins, Roy Clark. A lot of stuff they did is still real valid. Satriani has done some great stuff. In fact, when I first auditioned for Giuffria, he auditioned too. At the time he had real short hair and was playing his guitar real high, doing jazzy stuff. I was probably doing the same thing, but I had my guitar lower and I had longer hair. So I got the job.

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GREG HOWE *Continued from Page 78*

like that. It's a little more progressive. Picture "La Grange" with some progressive ideas.

How great a change is the second record from the first?

On the first album, people tended to put me in the fusion instrumental category. This is just a rock band. This new album is what I've been doing for the last six years—it's much more me. It's a lot more natural. It's a much truer representation of what I'm about. I was more comfortable this time in the studio because of my previous experience. I discovered that solos always come out best when Mike is there coaching me. He is real good at knowing what my potential is and bringing out the best in me. It was really nice.

Is the soloing different on *Howe II*?

A lot more of it is laid back. "Party Favors" has Mike Varney and Jason Becker and I exchanging solos on it. Each of us did eight bars. I started it off and Mike went second. I'm really pleased with that solo. It sounds like I've been listening to Robben Ford. We all played seven bars of tasty phrasing and the last bar we did something flashy. I liked that I was able to show a more down home, bluesy side to my playing.

Does an eight bar instrumental solo differ greatly from one in a vocal tune?

Yes, in an instrumental most of the time the melody line is more complex and occasionally more interesting than a melodic vocal line. So there are techniques that go into playing the melody lines of an instrumental that if used in your main solo would create something really cool. In an instrumental I feel a need to stand out from the melody line, which usually means getting more flashy than the main melody. With a vocal thing you can lay back, because almost anything you do is going to sound a lot different from the vocal melody. It leaves a lot more doors open and it's a lot more comfortable doing a solo for a vocal tune than trying to outdo an instrumental melody. I don't do any instrumentals on the new album, but I do a short piece with a low keyboard going on the Korg M-1, and it sounds angelic.

Does this album bring out more of your rhythm guitar chops?

Quite a bit more. It's primarily rhythm guitar playing. The rhythms are real up front. In terms of rock guitar playing, Eddie Van Halen is one of the best. Steve Vai is a good rhythm player, too. I like the feel of "Social Fever."

I take it you're a ZZ Top fan.

Those guys always play great blues. They do it with conviction. I love the singing, the guitar playing—the drums and bass are super solid. Gibbons has the same element about his guitar playing as Albert Collins. There's so much conviction behind every lick you can't help but believe it's there. You can't argue with it. He's got it. That's what I think a great player is. Anybody can play a blues lick, but it's not going to be done unless it's done for real. Those guys just do it for real.

Do you do it for real?

We do it for real, because that's what we've been doing on stage for so long. Most club bands when they play out try to sound exactly like the album. We have always gone out of our way no matter what we do to sound like us. Where we are forced to do cover songs in clubs, the songs are only excuses for people to hear what we sound like.

Give me a typical setlist.

"Tush," "Yankee Rose," "Why Can't This Be Love," "You Really Got Me," "One Night Love Affair." Around here if you start playing originals at the clubs you clear them out.

How soon after you sent Mike a tape did he call you?

Very soon. I was working at a factory to make some money. While I was at the factory I called my mom and she said he called. It was September, 1987.

How did you happen to record with Billy Sheehan and Atma Anur?

It was Mike's idea. I couldn't believe it. I didn't know how they were going to do

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Robin Visotsky

Continued from Page 78

it. They walked right in and did it. The three of us played together and rehearsed for three days, and did the album in a week. The whole thing took 10 days. They were both cool to work with.

What equipment did you use for the two recordings?

For the first album I used my guitar and Jason Becker's amp. I had used his amp to rehearse with. I thought it sounded great. I recorded the album with my hand-built guitars. Now I'm working with Fender, but up until that point I didn't own a guitar off a rack. I have two sort of identical guitars, with Chandler bodies and Chandler necks. I was using J.B. Player necks once in a while. The pickups have always been different: a DiMarzio PAF, a Seymour Duncan Invader. I pre-amped the Marshall with a ten watt head instead of an overdrive. The reason people like to alter their Marshalls is because unless they are maxed out they don't feel tons of gain. They feel like you really have to work them. People get spoiled by having so much gain. Marshalls aren't like that; they're built for tone. They sound great. If you take an overdrive box into a Marshall amp it seems to thin out completely. It takes all the Marshall out of it. If I use a ten-watt head, it's like adding gain but it's not really taking away the tone. It keeps all that chunky bottom there. You also have further Eq available. It's like having a really good overdrive box. It's more logical to me because you have so many different places where you can boost gain or a certain frequency. Sometimes, in addition, I would use an overdrive box with the gain set all the way back. I have so many different overdrive boxes that it doesn't matter the brand. With the new Fender amps I now use, the tone of the guitar is so pleasing to me it makes it easy to get into the tune. My setup is the easiest thing in the world: it's the new Fender Strat and the Dual Showman. I go through an Ibanez Super Tube, which is often bypassed. There is no rack, nothing. Not to sound like I'm trying to sell the thing, but in my opinion, this second album has the best guitar sound I've ever heard in my life. I could not be more pleased with the sound. I didn't dig the sound too much on the first album. I'm ecstatic about this.

Did you do anything to prepare to record?

Before I went out for the first record there I was so busy that I didn't play for five days. I wasn't playing that great when I first got out there. I was sick as soon as I arrived. The first thing Mike wanted to do was go into the warehouse where the drums are set up and jam. It was 45 degrees. I wanted to go to a motel room and go to sleep. He won.

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Continued from Page 72

I tried it in front of my own audience in a little club and had the same sort of reaction. I figured, well, here is something else I can do. I've only been doing it for four years. I try to do only one Hendrix tune or Hendrix-associated tune all night, to avoid that classification. I did the whole thing one night and came off stage and this guy who was all drugged up, said, "You are terrible, awful. I have never been so disgusted with an act. I'll tell you one thing; you are going to go a long long way, because anybody that's got the balls that you've got to be so bad and get up on a stage and play, is going to go somewhere in this business." I thought that was great. When everybody around you is telling you that you are going to revolutionize the guitar, to have somebody say that was great. I wasn't crushed. It's nice when somebody makes it obvious they don't like you, rather than behind your back.

I notice you play a Squire Strat.

I outfitted it with pickups made by Rod Evans, who works out of Victoria, British Columbia. They're basically the same as Strat pickups except that he's got some coating on them that prevents all the microphonic feedback and eliminates ground hum. I think Stevie uses a couple of guitars with his pickups. They are very big-sounding compared to your average Strat pickup, but they don't take away from the Strat sound. I like to get all the harmonics out of it that I can without anything being in the way.

Will any Squire Strat do or do you have "The" guitar?

Any guitar is okay, as long as I can put pickups in that I like and outfit it with the right tremolo bar. I don't change the system, but I use a bigger bar.

What about your doubleneck?

It's made by Grover Jackson in Los Angeles. It's a six-string and 12-string guitar. I bought it stock. I use it for some specific songs, for the 12-string sound. We like to break up the show so it's not one idiot sitting there with the same guitar all night. For an amp I use the JCM 800 lead series Marshall with a 4x12.

You keep your guitar in standard tuning?

Yeah, it's always in standard tuning.

Play a typical blues scale and show me the fingering.

This can vary. Let's start with what would be equivalent to an A bar chord. I'm using all five fingers. Most of the lead is played with the thumb, index and middle fingers. I never realized until recently that if I'm doing a major bend with the index finger, I'm supporting it with the thumb back here. It's push and pull together.

The thumb is doing everything on the 5th and 6th fret.

I was never a finger player with that hand. The pinky is the least thought of finger, but even if I'm up in an E chord, it rests on a root that's never heard.

It's the flip side of Stevie Ray and Hendrix, who use the thumb over the top.

A lot of what I've learned has come from listening to people and then trying to put it into my own style. Stevie does a lot of these exercises. I figured it can be done in E and that's the easiest, so sometimes I try it in other keys to see if it works. Fingers one and two are better for the vibrato.

It looked like you would plant your index finger on a higher string and bend with the pinky behind.

I don't think so. My doubleneck is two octaves. I'm able to bend a minor third safely without breaking the string. On the doubleneck, I can go up to a G, which is kind of neat.

Do you perceive the difference in sound when you're coming from above with that extra weight?

No. I never thought about what I was doing; I just sort of did it. Only now, when people start to ask about it and I don't have any answer, am I starting to think more about what I'm doing.

Do you ever think people might think it was a gimmick?

Some people have ignorantly said, "That's a neat gimmick you got there, teaching yourself to play it on your lap." I say, "I didn't try it as a gimmick. I can't play like everybody else."

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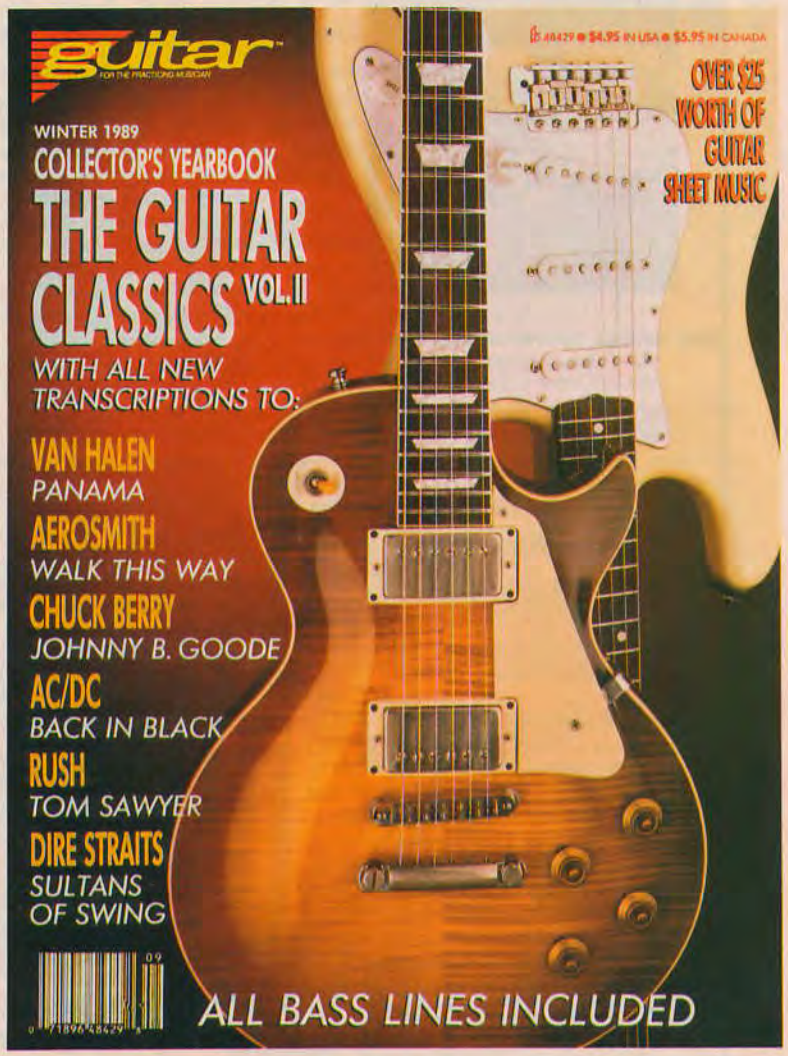

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THE GREAT RADIO CONTROVERSY
Tesla ■ Geffen

PERFORMANCE: Ambitious; HOT SPOTS: "Did It for the Money" and "Heaven's Trail (No Way Out);" BOTTOM LINE: They try harder and get it done.

This little band from Sacramento surprised people with their spunky, rocking debut, *Mechanical Resonance*, so the pressure was on the second time around. *The Great Radio Controversy* oughta make even a bigger impression. It's a long, authoritative album of hard rock that demonstrates a mature, well conceived approach and continues to display a heady mix of influences in its ambitious songs. Tesla gets some Guns N' Roses bark into its mix but sticks with a less raucous attitude in its songs. Vocalist Jeff Keith has a semi-tough soul scratch that carries both the party and the pain he sings about, while guitarists Frank Hannon and Tommy Skeoch add onto the drama and release the band so intently builds. Combinations of rough riffs, cool choruses and dense guitar underpinnings call to mind folks like AC/DC, John Mellancamp and Aerosmith, which should interest most anybody. Guitarist Hannon, who handles the bulk of the solo chores, works and succeeds at making the songs climb out of their often ordinary grooves. It may take time to find something to like in Tesla's songs, but in the end you'll be there with them, working, rocking and liking it.

A SHOW OF HANDS
Rush ■ Mercury

PERFORMANCE: Beaming and majestic; HOT SPOTS: "Marathon," "Time Stands Still" and "Force Ten;" BOTTOM LINE: An impressive live affair.

A Show of Hands is cerebral power trio Rush's third double live album in its 15 year career, but it doesn't simply rehash old songs or repeat songs heard live before. These sophisticated Canadians have gathered fourteen of their intricate hard rock lectures into a set that captures both the excitement and expansiveness of their live performances and the flawless execution and sweeping sound they create in the studio. While the album is something of a holding pattern for the band, Rushaholics will be duly intoxicated with majestic, futuristic renditions of the gliding "Subdivisions," a hard rocking "Turn the Page" and an exquisite rendering of the band's memorable "Time Stands Still." Guitarniks will be pleased to hear Alex Lifeson shake loose a little and sound like the hard rock guitarist he once was. Two early solos on "Marathon" and "Turn the Page" are tense and spirited, while the entire fourth side finds Lifeson and his bandmates taking off. At times this Rush dose feels like a cross between Pink Floyd and Frank Zappa, and a similarity can be heard between Lifeson's and David Gilmour's playing. But *A Show of Hands* really serves as another sonic statement that nobody rocks like Rush.

THE CHESS BOX
Willie Dixon ■ Chess/MCA

PERFORMANCE: Awe-inspiring; HOT SPOTS: Take your pick; BOTTOM LINE: A gritty aural document of great blues songwriting.

You may not know Willie Dixon's singing or bass playing, or even what famous blues bands he's been in. But if you are any kind of rock fan you know his songs, classic blues tunes covered by bands from Cream and Led Zeppelin to Megadeth and Oingo Boingo. Chess/MCA has done a bang-up job with this Willie Dixon *Box*, bringing together thirty-four of the Mississippi-born bassist's greatest compositions, like "Spoonful," "Wang Dang Doodle," "You Shook Me," "I Can't Quit You Baby" and "Seventh Son." Most of Dixon's gritty blues songs were written with specific artists from the 50's and 60's Chess Records roster in mind. What makes the *Box* so great is that those powerful, original versions are brought together for the first time as a testament to a true blues genius. Great songs in the hands of great artists like Muddy Waters, Howlin' Wolf, Bo Diddley, Little Walter and Koko Taylor can't be topped, and the accompanying booklet excellently puts the music in historical context. Don't deny yourself a chance to hear the hot, urban sprawl of vocals, harmonica, guitar and soul that come together in the songs of Willie Dixon. It'll make you realize how much you already know the man.

HARD CORE
Paul Dean ■ Columbia

PERFORMANCE: Hard; HOT SPOTS: "Doctor," "Action" and "Politics;" BOTTOM LINE: Hit and miss solo shot from an old Loverboy.

Apparently Paul Dean had enough of his old band Loverboy's mindless hard pop slavering—on his solo debut, *Hard Core*, the guitarist has turned up his amps and let down his locks to rock. Loverboy was never a vehicle for spectacular technical musicianship, and Dean doesn't attempt to compete on the basis of his guitar chops. What he's got is his proven ability to write a catchy melody and get you involved whether he's "Under the Gun," in need of a "Doctor" or just looking for "Action." As a vocalist, Dean relies heavily on studio echo and reverb. As a guitarist, he's got a thing for high-volume power chording and short, energetic solos, lead lines that made Loverboy songs click, but have a harder time carrying the weight of a solo album. The bawdy chugger "Doctor," has a taunting girl chorus and an appropriately jittery guitar solo, while the hard funk of "Politics" and the ominous throb of "Action" are fun, original statements. Unfortunately, some cuts, like "Dirty Fingers," are overbearing messes. But though uneven, *Hard Core* works as a hard rocking chance to hear the real Paul Dean.

TAKE A BITE
Girlschool ■ Enigma

PERFORMANCE: Unrelenting and upbeat; HOT SPOTS: "Girls on Top," "Action" and "Fox on the Run;" BOTTOM LINE: Girlschool's back in session!

Just when you thought hard rock was taking itself too seriously, Girlschool returns with *Take a Bite*, pure, stomping, all-kicks pop and roll that'll have you shouting along with its catch phrase choruses. This band of Brits always seems on the verge of stardom, yet hits in America haven't come. Still, the band gets tighter and more confident with every album. Check out the unrelenting first side, a string of five tightly wrapped hook-riff tunes with fierce rhythmic snap. One could find fault with a click-track predictability that comes close to ZZ Top copycatting, but the infectious choruses and Cris Bonacic's snarling power solos win you over every time. Bonacic is a guitar fighter, chomping at the bit behind the strutting rhythms, before leaping without hesitation into her busy, brazen solos. The band's cover of Sweet's "Fox on the Run" is an astute bit of homage-paying—the band brings to mind all sorts of lost 70's acts, from the Bay City Rollers to the Raspberries and Slade. The best is "Girls on Top," a wicked bit of rock and word-play that Bonacic tops with a jabbing, warped solo. It's a song that should finally get Girlschool on top themselves.

EXTREME VOLUME
Racer X ■ Shrapnel

PERFORMANCE: Frenzied; HOT SPOTS: "Into the Night" and "Motor Man;" BOTTOM LINE: An exploding end to a musical fireball? You have to wonder what's going to happen to Racer X now that vocalist Jeff Martin and speed-boy guitarist Paul Gilbert have departed for bowls of guitar cereal and real stardom. Whatever happens, Racer X will be a different band from the one that stormed the L.A. club scene with a frenzied twin guitar sound and conquering attitude. *Extreme Volume* captures the band in its semi-final glory days, spurred on by a screaming Cali crowd and cranking the rock with a kamikaze spirit. Most of the band's songs are penned by Martin and Gilbert, which gets you wondering again, and while some are merely noisy party fodder, some, like "Motor Man" and "Into the Night," combine savvy melodic turns with rock rowdiness and give the tan world something to really cheer about. Solo spots for all three Racer X stringmen are astute statements of each player's style—Gilbert is a speed-wanking showman, guitarist Bruce Bouillet jumps from glitz to bluesy guts and glory, and bassist John Alderete takes a rhythm and rocks it to a quick, painless death. The album, in its noisy, maxi-decibel excess, manages to tantalize and terrorize, making you wonder what comes next.

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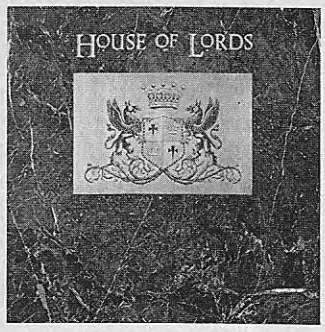
KEEPER OF THE KEYS, PART II
Helloween ■ Noise International/RCA

PERFORMANCE: sweeping and weighty; HOT SPOTS: "Dr. Stein," "Save Us" and "Eagle Fly Free;" BOTTOM LINE: Ghoulish metalheads worth watching out for.

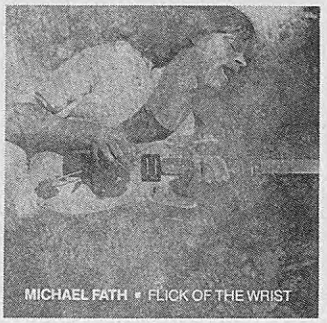
Yeow! Where did these German bangers come from? *Keeper of the Seven Keys, Part II* is a thrashing, crashing, Euro-mashing whoop of heavy metal that blisters and peels while it's pouring through your speakers. Helloween combines all the right elements in its total-package sound—operatic singing, headbanging rhythms that'll stress your neck vertebrae, melodic sophistication, a precocious sense of humor that mocks as it mimes, and two lead guitarists with contrasting styles and a lock-on twin attack. There isn't a false step on *Keys*, nor hardly a wasted lick from guitarists Kai Hansen and Michael Weikath. Hansen's impish playing is full of swoops and bends and noise balloons. Weikath is the speed man, taking blurring solos that inject energy and life without becoming hysterical. Weikath unloads several chunky lead turns on the epic title tune and heats up the already overpowering "Save Us," a tune that is the scorching top to this musical pyre. With Michael Kiske's big-lung bellowing and the unstoppable swarm of the bass and drums of Markus Grosskopf and Ingo Schwichtenberg, this huge Germanic musical threat must surely be worthy of Metal Godlettes in Waiting consideration.



HOUSE OF LORDS
House of Lords ■ Simmons/RCA

PERFORMANCE: Grand; HOT SPOTS: "Edge of Your Life" and "Pleasure Palace;" BOTTOM LINE: Totally professional and not half bad.

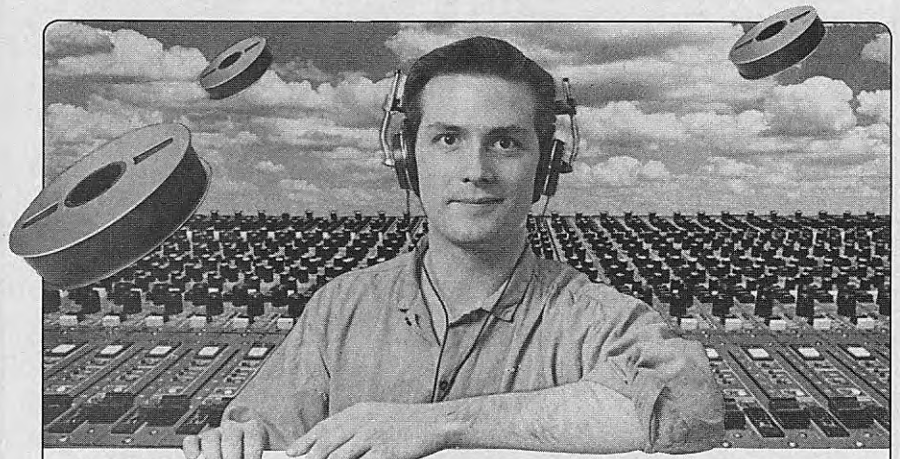
Kiss bassist Gene Simmons called on a new band of seasoned hard-rock veterans to debut his record label, and one doubts he could have played it safer or more respectable. House Of Lords bring together three ex-Giuffrians and two journeymen for a solid assortment of grand production rock that thoroughly displays the musicians' technical proficiency, without getting too wild about anything. The band connects best on its big production numbers, where Gregg Giuffria's keyboards lay out waves of grandeur for vocalist James Christian's hearty belting and Lanny Cordola's spicy guitar fills. The House is on its shakiest foundations when it tries to become a party band on "Slip of the Tongue" and "Lookin' for Strange," making due with pre-fab Van Halen-styled forms. Meanwhile, Cordola gets his kicks tossing off witty breaks that mock Christian and goose the band out of momentary doldrums. Several of his solos are stunning strings of classy runs, especially his leads on the stylish "Edge of Your Life," where harmonic stabs climax in a wow of jazzy blues scooting. *The House of Lords* is nothing if not thoroughly professional, and its striding arena melodies and grand sound make one sturdy rock structure.



FLICK OF THE WRIST
Michael Fath ■ Platinum

PERFORMANCE: Wildly animated; HOT SPOTS: "Concerto in D Major—Allegro," "Prelude and Fantasie" and "Beckoning You;" BOTTOM LINE: An East Coast secret unleashed.

Guitarist Michael Fath is Washington D.C.'s secret no more, now that his cassette/CD *Flick of the Wrist* can be heard. A pure instrumentalist in the mold of Shrapnel's stable or Joe Satriani, Fath throws everything he can think of into his playing, from metal to jazz to classical. A player of total technique, Fath's one fault lies in his tendency to always play at playing—sometimes he just tries to load on too much stuff. The rockier metal blasts that open the album are chances for Fath to show off his shrill tone and fluid attack, but his personality best comes through on later cuts like "Dance of the Gypsies," "Flight of the Hunter" and "Requiem," where he pauses for the melodic cause and extends his themes rather than just his litany of sounds. Also impressive is an acoustic rendering of Vivaldi's "Concerto in D Major—Allegro," artfully stated and coming between a couple of thundering rides. The contrast is sharply effective. While not as melodious or stylish as Satriani, Fath is a confident, sometimes cocky guitarist, who deserves to be heard alongside the Greg Howes and Tony MacAlpines of the rock world.



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Lots of amplifiers can bombard you with volume. Trouble is, they usually make your guitar sound more like an instrument of war than a musical instrument.

At Marshall, we see a guitar amp as being more than a loud box. In fact, each amp we make is built to be as musical as the guitar itself, capable of adding character and depth to your playing. If you've ever plugged into one, you know what we mean.

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Marshall

For a free copy of the Marshall catalog, send $2.00 for postage and handling to: Marshall, 89 Frost St., Westbury, NY 11590.

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AXOMOXOA
Grateful Dead ■ Warner Brothers

If you are unable to figure out the reasons behind the Grateful Dead's continued popularity, as many are, maybe we should dip back into the patchouli-fragranced vault for a listen to *Axomoxoa*. Today the hordes still worship these San Francisco hippies, and travel cross-country relentlessly in tie-dyed shirts, doing the whirling snake dance and taping live shows religiously. *Axomoxoa* is a mess of hallucinogenic rock and folk music that doesn't offer many clues to the adoration, but does contain glimpses of the laid back, rolling rock and hypnotic Jerry Garcia guitar that eventually flowered into a branch of rock music unlike anything else.

Axomoxoa was the Dead's second album, a 1971 conglom of congenial, sloppy rock, folk-blues jiving and undisguised tripping. It contains two of the band's most endearing and timeless tunes, "St. Stephen," with its slowly building tussle of guitars, and "China Cat Sunflower," a loose romp marked by signature Jerry Garcia's dipping and dancing guitar, the kind of conscious, cutting, transifying guitar rambling that has become the warp-drive in the Dead's musical mindgame. Everything eventually became clearer to the band—Garcia's singing eventually staying on key, his guitar achieving truly orgasmic heights on various live sets to come, and the folksy, family feel of "Dupree's Diamond Blues" and "Mountains of the Moon," gelling in *American Beauty* and *Workingman's Dead*. Even the wobbly groove of "Cosmic Charlie" would rise up again in a Dead anthem like "Truckin'." Whether or not you can sit through this groovy potpourri or glean any clues to the deification of the band, *Axomoxoa* remains an ode to the freeform psychedelia and rock maze of a fast-fading era.

WHO IS BLUES?

P.O. Box 1490 Port Chester, N.Y. 10573

(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR For The Practicing Musician is proud to announce the formation of our own record label, dedicated to recording and distributing the music of instrumental rock guitarists who know that attitude, fury and flash also encompass feel, finesse and restraint. Our goal is to provide lovers of guitar music with a hairy case of goosebumps. If you think you've got the goods to do just that, send us a cassette of your music along with a bio. Enclose a SASE if you want your tape returned.

GUITAR FPM Records
P.O. Box 1490
Port Chester, NY 10573

I am a 22-year-old guitarist who has been playing guitar ever since I was 13, but have never played in a band. I'm very influenced by 60's music—Beatles, Grassroots, Searchers, Kinks, Hollies, Seeds, Jefferson Airplane, Nazz, Moby Grape, etc., and some 70's—Raspberries, Big Star, T. Rex, Zeppelin, Jam, Rundgren, etc., and some 80's—Bangles, R.E.M., Redd Kross, Replacements, Kate Bush, Hoodoo Gurus, etc. I'm interested in playing with other people who like various styles of music like me, and who want to write originals and play obscure covers. I like the idea of a band who will work together and get along well and also have fun.

Suzanne Lambias
2521 Aster Place North
Westbury, NY 11590

WHO IS BLUES?

26-year-old bassist seeks to join or form high energy rock band. I have been playing 12 years and have gigged extensively in Canada. Have Ep out with former band (hot vocalist also available). Have good gear, chops, look, pro attitude. Will relocate for right situation. Influences include Purple, Metallica, Priest, Megadeth, Ozzy, old Alice, Steve Harris, Billy Sheehan, Geezer Butler, etc. Call or drop a line to:

Terry Smith
1026 Burrows Ave.
Winnipeg, Manitoba, Canada R2X 0R7
(204)582-6890

I'm in a band that is just starting. We are in desperate need of information about equipment and setups for gigs, and use of sound machines, mixers, samplers, sequencers, etc. REASONABLE prices are no problem.

Eric Richards
6933 Chestnut Ridge
Lockport, NY 14094

Bass player from Canada wants to relocate to Illinois, Arizona or California area. Financially secure, no dependents. No criminal record, drug or alcohol problems. Have extensive live and studio experience. Have played with Canadian recording acts and have done TV and radio shows. Have good image, vocals, attitude and presence. Excellent equipment. Into Top 40/rock/heavy rock, bands with originals. Playing style compared to John Entwistle. Serious inquiries ONLY Demo tape with promo pack upon request.

T. Kimmel
#402 - 258 West St.
Brantford, Ontario, Canada N3R 6N1
(519) 758-0557 anytime

WHO IS BLUES?

20-year-old Christian metal guitarist looking for a talented band. I've been playing eight years and have studied music theory, harmony and chordal structure with Norman Mears. I'm willing to travel for auditions and to relocate. I have a 60 minute demo of original material I've played live, and consider myself a good performer. I'd like to find a band with a really positive attitude, a lot of talent, and a really strong faith in God. We are not Stryper clones! For a demo, photos, write to:

Beau Cano
1701 S. Garfield
Amarillo, Texas 79106
806-376-7320

For sale: Peavey Bandit 65 pampered practice amp that almost never leaves my room, $200.00

Greg Wold
12335 Beacon Hill Dr.
Plymouth, MI 48170

I'm a 17-year-old girl from Seoul, Korea. I've been in the United States for one year and five months. I'd like to contribute this "Guitarist Best 20" list selected by Korean HM listeners.

1. Randy Rhoads; 2. Yngwie J. Malmsteen; 3. Jimmy Page.; 4. Michael Schenker; 5. Gary Moore; 6. Jake E. Lee; 7. Vivian Campbell; 8. Ritchie Blackmore; 9. Eddie Van Halen; 10. John Sykes; 11. Jeff Beck; 12. Brian May; 13. Eric Clapton; 14 Glenn Tipton; 15. Roy Buchanan; 16. Mike Oldfield; 17. Tommy Bolin; 18. Kirk Hammett; 19. Dae-chul Shin (Korean); 20. Jimi Hendrix.

Sun Lim
13180 E. Iliff Ave. #202
Aurora, CO 80014

20-year-old bassist/guitarist looking to join a fairly established band that is confident, professional, and has solid originals. Record company interest a plus, good management a must. I enjoy playing all styles—acoustic, blues, rock, metal, or something new, as a hired hand or full member. Neil Young a big influence. Top equipment, experience. Will relocate for right situation.

Scott Beckwith
PO Box 390
Harwich, MA 02645

To Gene Snyder of Baltimore, MD: It is comforting to hear someone admit to having the

Continued on Page 162

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ST. LOUIS MUSIC COMPANY

Crate has announced model B80XL, a new bass combo featuring a new look, 80 watts RMS, and a high-efficiency 15" speaker in a tuned reflex cabinet configuration. The new amp is part of the new "XL" lineup of lead, bass, and keyboard amplifiers being introduced this year. The front panel controls of the B80XL include OdB and +15dB input jacks, Gain, a special Pre-Shape control for broad contouring of the lows and highs, Low Boost, High Boost, a 24dB range seven band Graphic EQ, and Master Volume. Also standard are Crate's precision APM limiter with limit LED, ¼" Line-In and Line-Out jacks, and balanced XLR Outjacks. All electronic circuitry is mounted on shock-proof fiberglass circuit-boards, and undergoes 100% computer and "live" testing during and after assembly. A 5/2 Year Transferable Warranty is also available at authorized Crate dealers.

ST. LOUIS MUSIC COMPANY
1400 FERGUSON AVENUE
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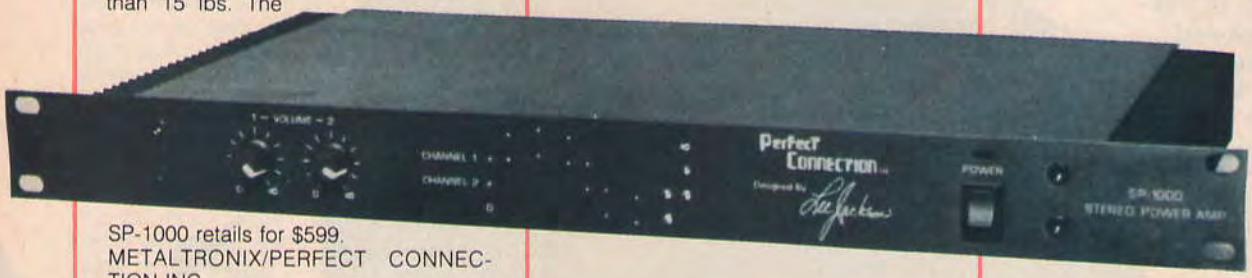
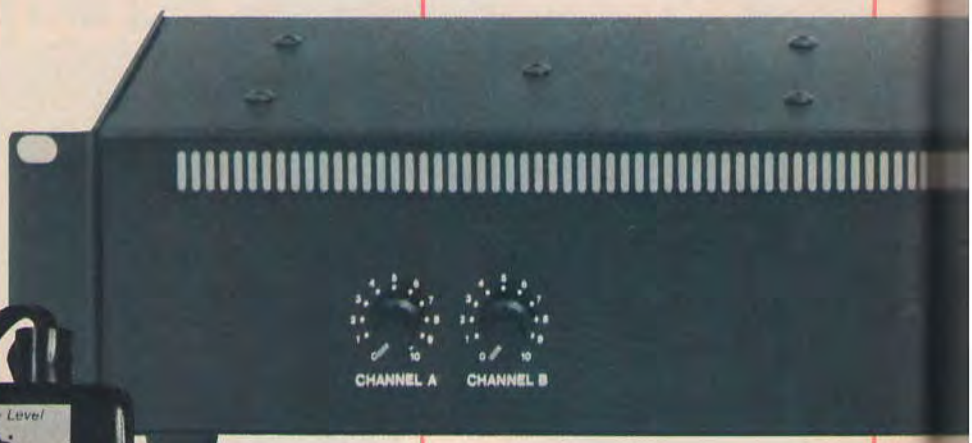
METALTRONIX

By utilizing the innovative "T.C.F." circuitry, the SP-1000 stereo power amp actually sounds like the power section of a tube amp even though the unit is completely solid state. Metaltronix has packed 100 watts per channel into a single rack space unit that weighs less than 15 lbs. The SP-1000 retails for $599.

METALTRONIX/PERFECT CONNECTION INC.
PO BOX 1856
RESEDA, CA 91335





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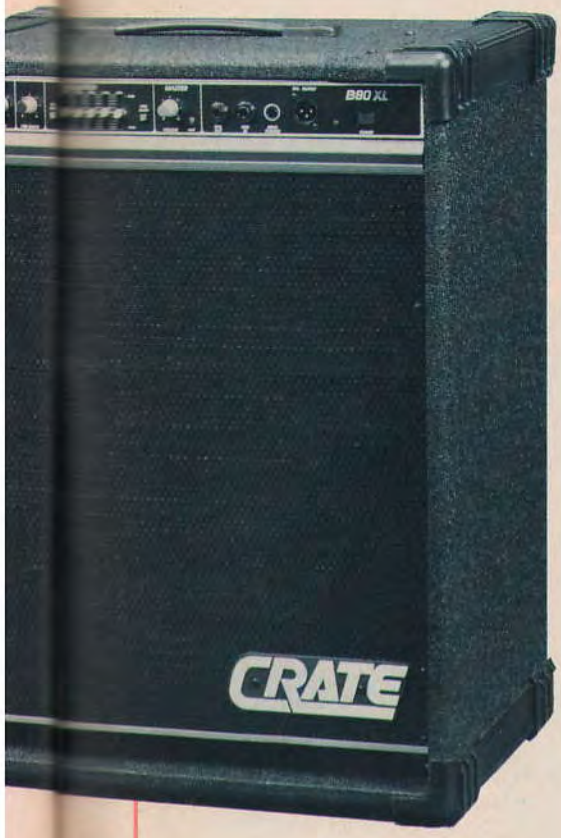
Nady's TO-2 Tube Overdrive pedal is built with the classic 12AX7 vacuum tube for the vintage sound of all the great tube amplifiers—Fender, Marshall, Boogie—that use the 12AX7 tube. Guitarists who insist on non-synthesized tube sound can find it in the TO-2, with the portability and accessibility of a pedal. The TO-2 offers choice and variety in shaping the tone of the distortion. The pedal has independent gain and level adjusts, and an equalizer with separate bass and treble controls. The TO-2 retails for $89.95.

NADY SYSTEMS,INC.
1145 65TH STREET
OAKLAND, CA 94608



SABINE MUSICAL MANUFACTURING CO.,INC.
The Sabine ST-1000 is a fully automatic, chromatic, seven-octave tuner. The most unique feature of this tuner is its "One Touch Recalibration" system. The Sabine Tuner adjusts automatically—to any musical note, regardless of how sharp or flat that note may be. When it is first turned on, the tuner is calibrated to standard pitch (A=440). One touch on the "CALIBRATE" button, however, will cause the tuner to shift its entire scale, so that whatever note it is tracking at the time the button is touched, will now indicate "IN TUNE." It uses a unique method to indicate tuning error. The SHARP and FLAT lights blink—faster when you are way out of tune, and slower as you approach perfect pitch. With a two year warranty the tuner costs $59.95.
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505 NORTHWEST 13TH STREET
GAINESVILLE, FL 32601

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ADA SIGNAL PROCESSORS, INC.
7303-D EDGEWATER DRIVE
OAKLAND, CA 94621

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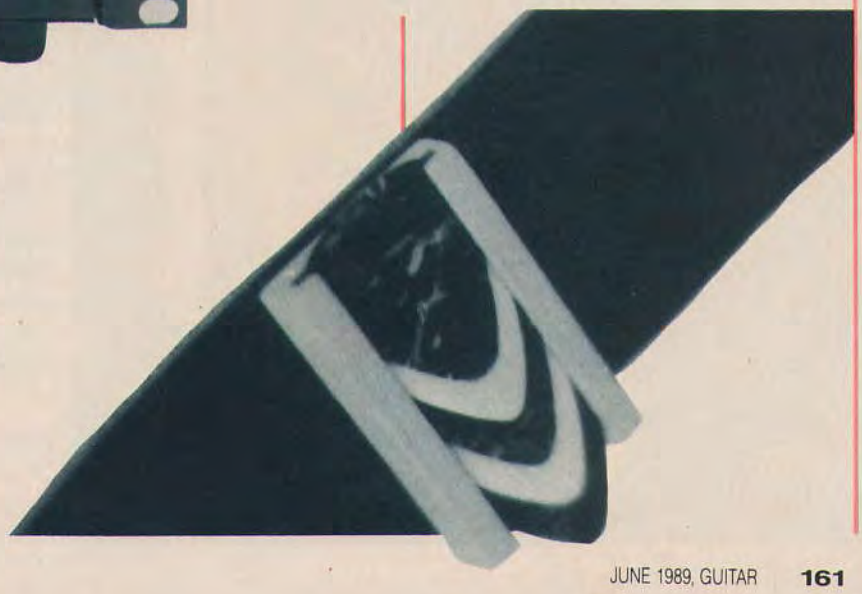


Continued from Page 158

problem of getting nervous in front of strangers. I too have that problem and so do many others. It's just a natural reaction. Many others are afraid to talk or play an instrument in front of others. It's the most common phobia there is, and in many expert opinions, the easiest to solve. To me, the only way to solve it is to confront it head on—once you're used to it, it will go away. P.S. Never Give Up!

Frank Poe
113 Main Avenue
Highland Hts, KY 41076

I'm writing in regards to Gene Snyder of Baltimore. Gene bud, I think I can help. Your style problem will be hard to solve, but I think I have some advice. Play what you feel, man. That's your real style. And remember, whatever you end up playing, people will rake you over the coals. Here's a joke to sum it up. How many guitarists does it take to change a light bulb? Six. One to change the bulb and five to tell him they could have done it better! That says it all. With stage fright, I've found not looking directly at the audience helped break me in. When I started playing live, I looked down until I got comfy. When I didn't look at the audience, heck, they weren't there. Know what I mean? Well, hope I helped.

Chris Butterworth
West Jordan, VT

This is for anyone looking into buying a new guitar, mainly to those who want a larger brand just for the name. I recently bought a famous name guitar. It's a nice looking guitar, but I had trouble getting used to it. I also have a Dixon. I've had it for three years and I'm very comfortable with it. My band decided to compete in the school talent show. We were very concerned about image. We had the risers, the clothes—everything. I naturally wanted to use the new guitar because of the name and the sound it's supposed to have. Well, great—I played it in the show. There is a drum solo in one of the songs we did. I was having trouble with the guitar. It wouldn't stay in tune and the strings felt loose. I had my Dixon offstage for an emergency. During the drum solo I switched. I played the Dixon for the rest of that song and the next two numbers. It felt great. I could enjoy myself because I didn't have to concentrate on where I put my hand when I muted the strings or worry about if the harmonics would be clear. So in a nutshell, what I'm saying is you can look great, but sound like motor oil. You gotta play what sounds good and what you're comfortable with, whether it's a Harmony or a Steinberger. Keep jammin'.

Ed Monett
Orient, OH

WHO IS BLUES?

The Blues: A Young White Boy's View Of It: It's not easy to put feeling into words. All that can be said is that the blues is everything—it all begins and ends with the blues. It is an incredible feeling to play the blues, and I'm talking THE BLUES, not cliched blues licks learned out of a book. You can't learn the blues out of a book. They always say you have to experience it to understand it, and I believe this to be true. I also believe you can be white and play the blues: Eric Clapton, Billy Gibbons, Johnny Winter and Stevie Ray Vaughan all lay to rest that old stereotype. In this age of "faster guitar is better guitar," many young players miss the mark. All they see is speed and flash, but if they listened hard enough they would hear the blues in players like Yngwie Malmsteen, Eddie Van Halen, Gary Moore and George Lynch. It shows in the sincerity of the tone and the phrasing—this is the deciding factor. Listen to a Robert Johnson album sometime. If it puts a chill through ya, you'll know you're on the right track.

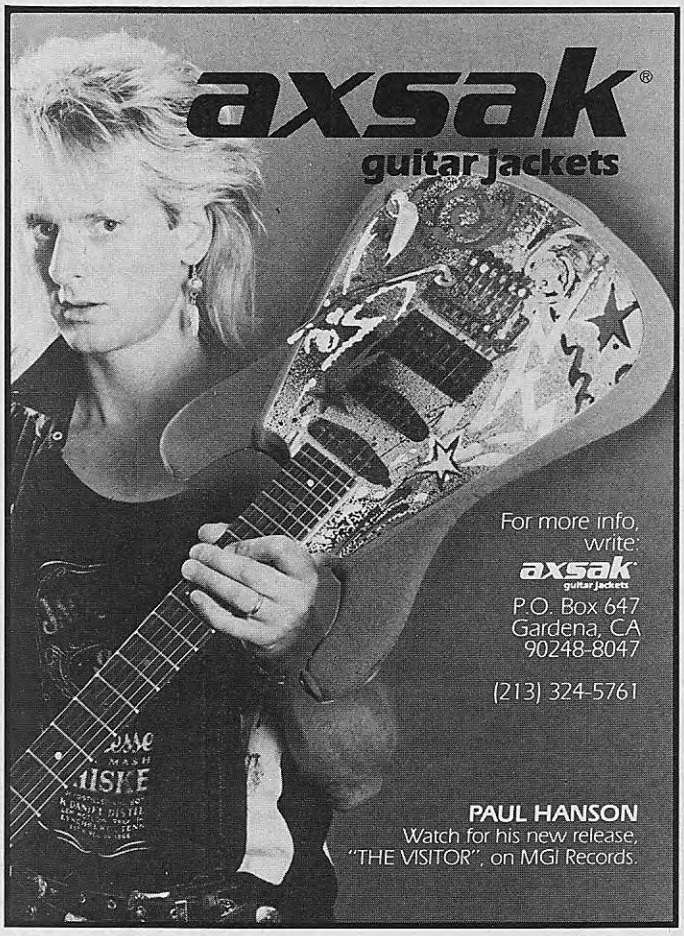
Evan Peta
309 West 12th Ave
Mitchell, SD 57301
(605)996-7951

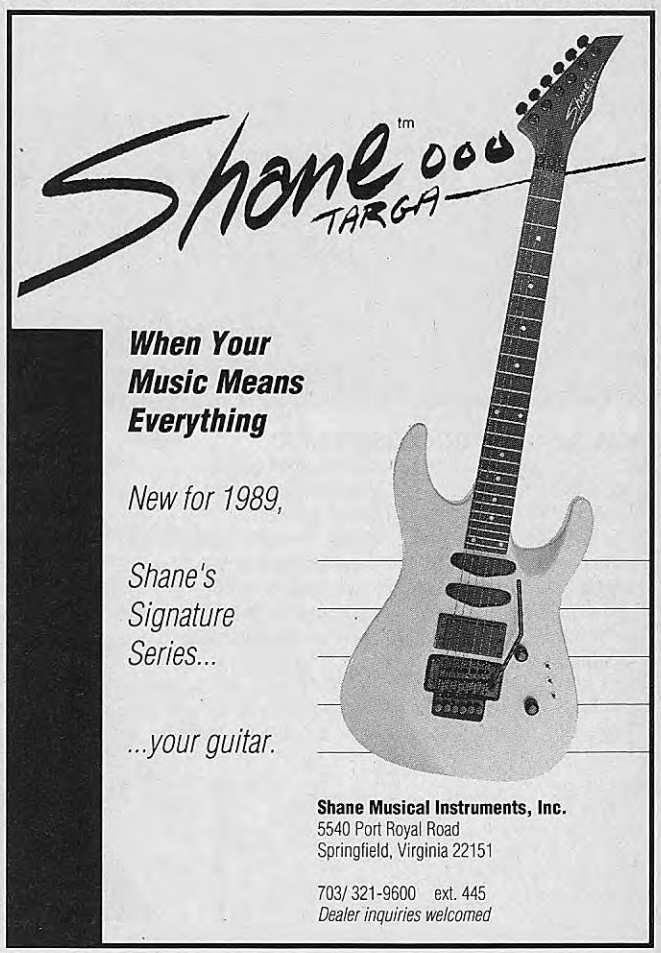
I would like to learn where I can get some tapes for my Univox echo chamber, model EC-80A. Any help would be greatly appreciated.

Loren McLaughlin
746 Hodunk Road
Coldwater, MI 49036

WANTED: Lefthanded guitarist seeking to purchase or have built a quality lefthanded cutaway acoustic guitar for metal-type application. If you can help me in any way, please contact me with details.

Warren Scott Smith
P.O. Box 45699-185488
Lucasville, OH 45699





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GUITAR's ongoing *TRAX* program will produce four instructional audio cassette tape sets per year. *Volume One* contains the songs found in the Oct., Nov. & Dec. '87 issues of *GUITAR* magazine, *Volume Two* features the songs found in the Jan., Feb. & Mar. '88 issues, *Volume Three* has the songs from the Apr., May & June '88 issues... and so on.

PLEASE NOTE: You must have the corresponding issues of GUITAR as they contain the actual transcriptions of the music contained on the tapes.

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GUITAR TRAX Volume One

featuring complete backing tracks & guitar instruction for:

- **Whitesnake** - Still of the Night
- **Stryper** - Soldiers Under Command
- **Beatles** - The End/Her Majesty
- **Yes** - The Clap
- **Motley Crue** - Girls, Girls, Girls
- **Bon Jovi** - Wanted Dead or Alive
- **Steely Dan** - Kid Charlemagne
- **Steve Vai** - The Attitude Song
- **Led Zeppelin** - Whole Lotta Love
- **Van Halen** - Eruption
- **Pink Floyd** - Comfortably Numb
- **Grateful Dead** - Sugar Magnolia

Songs correspond to the Oct., Nov. & Dec. '87 issues.

GUITAR TRAX Volume Two

featuring complete backing tracks & guitar instruction for:

- **Randy Rhoads** - Suicide Solution (live)
- **Eric Clapton** - Layla
- **Lynyrd Skynyrd** - Free Bird
- **The Eagles** - Life in the Fast Lane
- **Def Leppard** - Women
- **Vinnie Moore** - Daydream
- **Michael Schenker** - Into the Arena
- **The Police** - Roxanne
- **Whitesnake** - Here I Go Again
- **Anthrax** - Skeletons in the Closet
- **Bach** - Bouree in E Minor
- **Bon Jovi** - Livin' on a Prayer

Songs correspond to the Jan., Feb. & March '88 issues.

GUITAR TRAX Volume Three

featuring complete backing tracks & guitar instruction for:

- **Squeeze** - Another Nail For My Heart
- **Robin Trower** - Too Rolling Stoned
- **George Lynch** - Unchain the Night
- **Paul Gilbert** - Frenzy
- **Whitesnake** - Crying in the Rain
- **Yes** - Long Distance Runaround
- **Aerosmith** - Sweet Emotion
- **Great White** - Rock Me
- **Steve Vai** - Skyscraper
- **Jake E. Lee** - Killer of Giants
- **Ry Cooder** - Little Sister
- **Leslie West** - Theme for an Imaginary Western

Songs correspond to the April, May & June '88 issues.

Attention! Vocalist-wanna-be seeks instructor to teach hard rock/metal vocals in the Lebanon, New Hampshire area. Please help! Call (603)448-4715 after six or write:

Kyle Perkins
5 Shaw Street
Lebanon, NH 03766

Commercial metal act seeks 18-24 year old guitar player for touring and recording work. Must be able to relocate, have open and positive attitude, long hair and creativity. This is a very professional act with national management contract and more. Please send tapes and pictures with description of your goals. No druggies please!

Kenny McLaughlin
4017 Kandy Drive
Austin, TX 78749
(912)892-3717

I am a 20-year-old female guitarist planning to attend G.I.T. summer session and hopefully the one year program starting in September '89. I am looking for a roommate or roommates to share living expenses. NO DRUG ADDICTS, PLEASE. Anyone interested, please write

Amy Stolzenbach
7862 Una Dr.
Saginaw, MI 48603
(517) 781-4793

WHO IS BLUES?

FOR SALE; Concord III Westone lefthanded guitar, hard shell case, very good condition—$250.00. Also, Bio bass amp, Crate model, new condition—$100.00.

Ron Tinkham
629 Wayne Ave.
Greenville, OH 45331

For Sale: One-year-old G&L Skyhawk by Leo Fender. Has Torgivas body with black pickguard and Kahler tremolo bar with lock down system. Also has a blond neck/fretboard, three single-coil G&L pickups, 5-way pickup switcher, all black hardware. The guitar is similar to a Stratocaster.

Dave Rumsey
4134 Willow Springs
Mt. Vernon, IL 62864
(618) 244-7223

I am a 28-year-old guitarist who's been playing 19 years. I'm going to be moving to CA and possibly attending the Grove School of Music or G.I.T. I would like to join a band of serious musicians. I would also like to hear from people in or around L.A. about rent, housing, and the L.A. area. Influences include: Santana, Blackmore, Stevie Ray Vaughan and Jeff Beck.

Bob Hazen
Rd. 3, Box 500
Hunylock Creek, PA 18621

Attention Grateful Dead Guitar And Bass Players!!!: I've been playing Grateful Dead music for 15 years. My guitar playing is rhythm/lead with complete emphasis on playing with a Bob Weir influence. I'm looking for a lead Garcia player & Lesh player who know at least 200-300 Grateful Dead songs from "Cold Rain & Snow," "Eyes of the World" to "Touch of Grey." If you have the magic feeling of playing like Garcia & Lesh with your own style, I am interested in forming a group based completely on Grateful Dead sets. I have been to 55 Dead concerts and would appreciate only gifted players replying to this ad. I live in South Florida and Lord knows, we need some Dead music for the Dead Heads in South Florida. Voices would be nice, but let's get the music down first.

Donald Wohlman
1321 S. Powerline Road
Pompano Beach, FL 33069
(305)979-7834

Two guitarists relocating to the L.A. area in July '89. Would like to come in contact with male or female drummers, bassists, singers with own equipment and fresh, original ideas. Our influences are MacAlpine, Lynch and Rhoads, etc. Serious inquiries only. Reply with letters and photos.

Marshall Smith and Jeff Edwards
4303 52 St.
Ledus,Alberta, Canada T9E-5A7
(403) 986-5762

Airbrush Artist looking to do artwork on album covers. Call or write for pricing and photos of recent paintings, or just for info.

Paul Carkhuff
P.O.145
Tonopah, NV 89149
702-482-6636

This a helpful hint for those who own any black Tolex covered amps and want it to look new again! Being in the Army I deal with Black Kiwi Shoe Polish on a daily basis. You need the following items: a can of Black Kiwi Shoe Polish, a brush polish applicator, a hard bristle boot brush. With the boot brush, brush off any dust you may have on the amp. Then, with the applicator, liberally apply the Kiwi to the Tolex on the amp. Let it set for 10-15 minutes. Finally, take the boot brush and 'brush-shine' the amp.

Spc. Nick J. Knysh III
A 5/29 F.A.
Fort Carson, CO 80913

Desperately searching for a 1971 Fender Stratocaster neck. Good condition and reasonable price a must.

Erik Kassab
28428 Weddel
Trenton, MI 48183-5045

I am extremely interested in becoming a roadie. Anyone who knows how to become one or has any information on the subject, please write.

R.A. Rimgale
125 Twin Oaks #106
Joliet, IL 60435

WHO IS BLUES?

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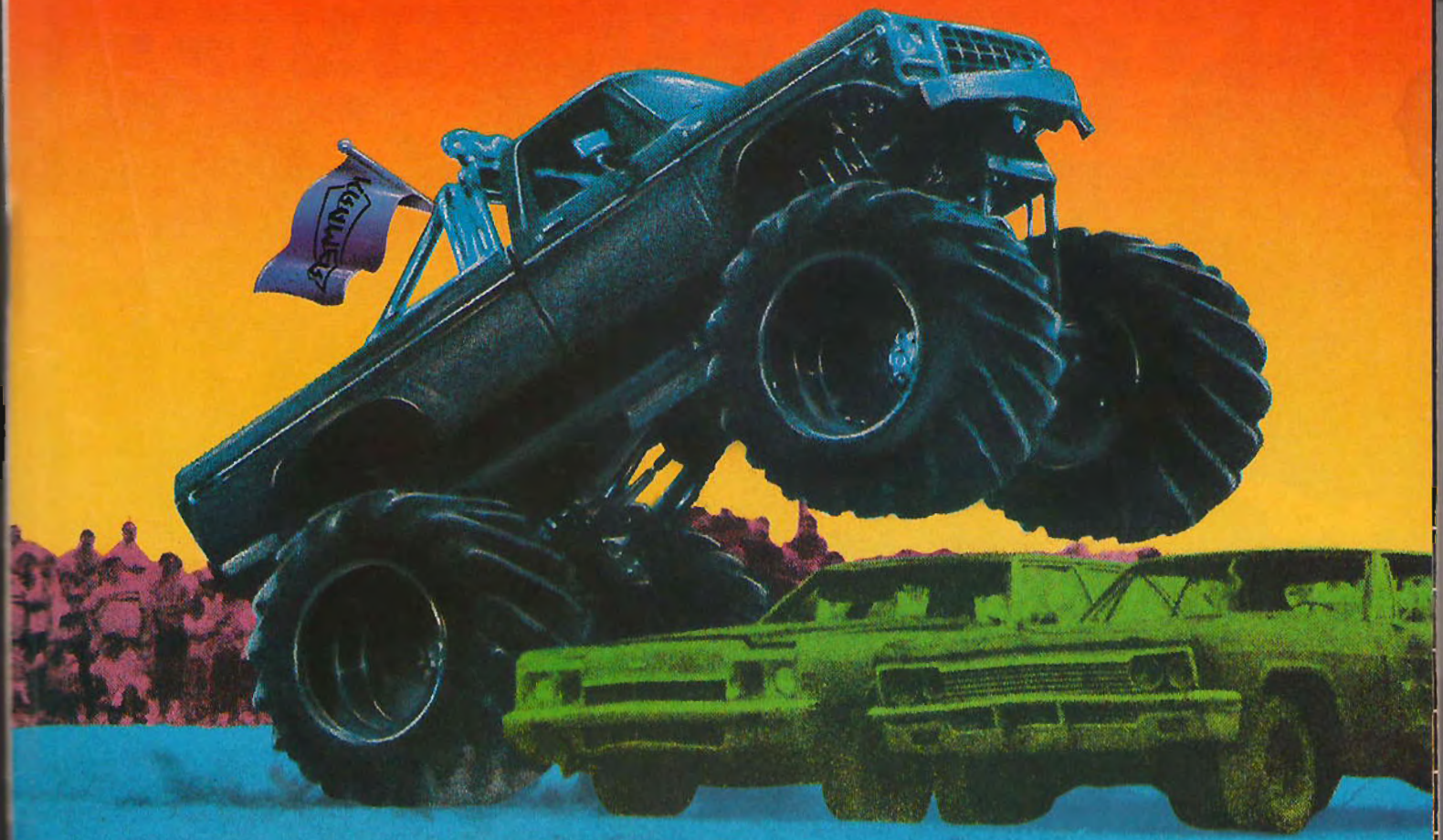

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